

**THE USE OF VISUAL IDEA  
IN ILLUSTRATED ENTERTAINMENT POSTERS  
AND APPROACHES IN TURKEY**

**A THESIS  
SUBMITTED TO THE DEPARTMENT OF  
GRAPHIC DESIGN  
AND THE INSTITUTE OF FINE ARTS  
OF SÜLEYMANİYE UNIVERSITY  
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE OF  
MASTER OF FINE ARTS**

**by  
ÖZLEM ÖZKAL  
February, 1994**

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Özlem Özkal  
*tarafından bağışlanmıştır.*

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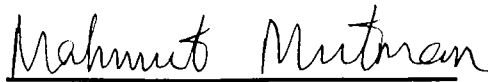
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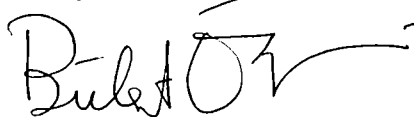
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Approved by the Institute of Fine Arts



Prof. Dr. Bülent Özgüç, Director of the Institute of Fine Arts



## ABSTRACT

### THE USE OF VISUAL IDEA IN ILLUSTRATED ENTERTAINMENT POSTERS AND APPROACHES IN TURKEY

Özlem Özkal

M. F. A. in Graphic Design

Supervisor: Prof. Mürşide İçmeli

February, 1994

The intention of this study is to examine the formation of the visual idea as a contributor to the communicative function of the illustrated entertainment posters and to evaluate Turkish entertainment posters in terms of this practice.

Key Words: Visual idea, entertainment posters, illustration, communication.



## ÖZET

### DÜŞÜNCENİN GÖRSELLEŞTİRİLEREK İLLÜSTRATİF GÖSTERİ AFİŞLERİNDE KULLANIMI VE TÜRKİYE'DEKİ YAKLAŞIMLAR

Özlem Özkal

Grafik Tasarım Bölümü

Yüksek Lisans

Tez Yöneticisi: Prof. Mürşide İçmeli

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Bu çalışmanın amacı illüstratif gösteri afişlerinde bulunan görsel düşüncenin oluşumunu ve afişlerin iletişim işlevine katkısını inceleyerek, Türk gösteri afişlerini bu yönde değerlendirmektir.

Anahtar sözcükler: Düşüncenin görselleştirilmesi, gösteri afişi, illüstrasyon, iletişim.

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## **1. INTRODUCTION**

Entertainment activities form an essential part of the social and cultural life. Depending highly on the factor of the audience for their existence such activities require devices for their promotion. In this respect, posters as being one of the essential tools for publicity are needed in order to convince people to attend certain performances by informing and impressing them.

On the other hand, entertainment posters which constitute the field of research in this thesis study are not only an absolute necessity for the promotion of the entertainment activities but likewise such activities a good potential for enriching the social and cultural life, as well. Emphasizing the essence of such posters for culture as a means of being acquainted with art on the street, the contemporary British artist in his autobiography "David Hockney by David Hockney" indicates that posters those he had seen all through his childhood in the small town where he lived were largely responsible for his decision to study art (Hockney, 1976).

For these reasons, in many countries all around the world entertainment posters are faced with the necessary interest and consideration and frequently used as a complementary element of the whole entertainment activity.

However, when we take a look at the situation of such posters in our country, it is quite difficult to make an affirmative comment considering the general outlook. Although entertainment posters are frequently used

especially for the activities such as theatre, opera, ballet, concerts, cinema and as an extension of them all festivals, the apathy to their design and illustration signifies that the potential of such posters neither in terms of their noteworthy social role nor in terms of their effective promotional quality has been fully realized. There are certainly remarkable examples however more commonly due to disregarding the criteria for a successful design and illustration, these posters can not even perform their communicative function which is their preliminary task.

In its general sense communication is based on the exchange of information between two people or a group of people, but along with the information, the communication process involves the transmission of an influence that aims to produce a change on the other (Sebeok, 1991). Entertainment posters as another form of a medium contribute mass communication basically through visual means. As a form of a visual precis of a performance or a series of performances, these posters not only aim to inform a large group of people but also aim to influence them to ensure their participation.

On the other hand, in spite of this simple outlook, the communication process is nevertheless intricate and accommodates many obstacles. Therefore, in order to be able to perform their informing and motivating function -communication, entertainment posters should have to fulfill many requirements. In this respect, along with the elaborate and expedient use of the design elements and principles, the use of the visual idea that has the capacity to summarize and present the contents of the play legibly and clearly as well as in an interesting and a memorable way is of vast importance for the success of an entertainment poster.

Therein, considering the deficient use of entertainment posters in our country, this thesis study aims to examine specifically the use of the visual



idea that helps the graphic works ability to communicate and consequently to evaluate the illustrated entertainment posters in terms of this practice.

Therefore, more detailed study will be held on the use of the visual idea which is also referred as the "the practice of conceptual illustration" (Heller, 1989: 2). In this section after evaluating the contribution of visual idea to the communicative function of the poster, the procedure which can assist designers and illustrators in their search for a visual idea will be examined by discussing on specific examples.

Finally, in the subsequent chapter, basically in two sections Turkish entertainment posters will be evaluated with regard to the emphasis given to the use of the visual idea and noteworthy examples will be examined according to the already discussed methods which lead the way to effective visual ideas.

The reason behind the formation of the two sections according to this time classification lies in the fact that "the change in the society is directly reflected by the theatre" as Aziz Çalışlar states in his article; to which one can additionally say that the change in the theatre - or else in other activities as well- is directly reflected in posters (Çalışlar,1993: 52).

Thus, not surprisingly both graphic design namely by İhap Hulusi and modern Turkish theatre was founded in the reformatory Republic Period (Ertel, 1985) (And, 1983). In time, as the standards of the society heightened, entertainment activities became more common and this relatively lead to the extensive use of entertainment posters. Especially after 1950's entertainment posters - specifically theatre, ballet and opera posters- reached to a noteworthy refinement and success.

However, as a turning point, after 1980 with the pronouncement of the martial law and due to the intricate and restricted conditions, the development in entertainment activities ceased down which relatively caused a breakup in entertainment posters. For this reason, 1980 marks the beginning of an important time period. Therefore, in this last section the Turkish entertainment posters of the last decade will be evaluated in detail, in terms of the practice of visual idea within three main sections as stage performances, cinema and festivals.

## **2. DEFINITION OF ENTERTAINMENT POSTERS**

### **2.1. CHARACTERISTICS AND CRITERIA**

This chapter is going to deal with entertainment posters in terms of their general and specific characteristics which are basically due to the requirements of visual communication as well as the specific traits based on the types of the entertainment performances themselves.

As different types of entertainments by requiring different conceptual approaches and design solutions effect the visual language and form the specific characteristics of posters, before dealing with the definition of the entertainment posters as a whole, it would be helpful to explain what the word entertainment refers and contains in general and within the scope of this study.

Actually the definition of entertainment found in the dictionaries is quite wide. As an example, in Webster's Dictionary this term is explained as "something that interests and gives pleasure to people." Thus, in a broad sense from theatre to sports, cinema to television shows any kind of activity which includes the factor of the audience can be considered as entertainment. Therefore, all kinds of these activities are the subject of entertainment posters which are classified within the general category of "cultural posters " in graphic design terminology (Sauvage, 1992).

However, this thesis study will be concerned with more fundamental forms that are namely theatre, opera, ballet, concert, cinema and as an extension of them all, festivals which by combining a series of

entertainments of a type like theatre, cinema or concerts form another type of an entertainment.

The reason beyond this specification is besides limiting the range of the field for examination, achieving an overall unity within the subject matter as these types of entertainments are closely related to each other. Additionally, as these rather traditional forms of entertainments, especially theatre which has comparatively a long history, made posters a part of their tradition, they present rich archives containing large quantity of materials for examination.

Furthermore, more specifically in this thesis study only the illustrated posters of the above mentioned entertainment activities will be evaluated as because of artistic considerations, since the time of Toulouse-Lautrec reminiscently illustration is being used for such posters and eventually the visual language of the great majority is established by illustration.

Certainly, in this respect film posters seem to stay out of this scope as they are mostly based on photography. Actually, it seems very rational to use photography for a medium in the form of simultaneous photographs. Relatively this comment is supported in the criticism of the First International Film-Poster Competition held in Cannes which states:

*Another thing that struck us; most of the posters entered for the competition in Cannes were created with purely graphic means. In other words, drawn and painted abstractions were the rule. It was strange to see that the creators of the film posters which one would expect to be the special domaine of creative photomontages and photographic abstractions, largely ignore these forms of*



*expressions which would be entirely legitimate for the media of photography and cinetics (Hansmann, 1973: 25).*

However, as it can be realized in Hansmann's comment, there are illustrated film posters as well. Moreover, there are also film posters in which the border line in between illustration and photography has almost vanished, as can be figured out in Jeffrey Bacon's explanation about the works of the Cimeron Group, a studio which produces print advertising for the major entertainment corporations in Hollywood, which states:

*I have found that our poster work generally fall into two broad categories: those painted with photography and photographed with illustration (Bacon, 1992: 55).*

In terms of our country, besides illustrated film posters that are few in quantity, this kind of film posters are present as well which can not be left aside.

On the other hand, festivals by housing a series of performances of a kind or sometimes as the combination of the different types of entertainment activities, are held frequently in our country. Those numerous international or national festivals as being elaborately prepared large organizations present noteworthy examples of posters in spite of their short history. Considering the present time, these type of entertainment posters are comparatively highest in quantity and quality, thus form a valuable source that enriches this study.

On the other side, above these specific groups, entertainment posters as a whole share certain criteria in general with other types of posters. Basically their function is to communicate as well as to be decorative since "visual

communication is the first justification for the existence of posters" (Barnicoat, 1991: 183). For doing so, any type poster should be able to "convey information from a source to an audience in order to move that audience to an amplification or a change of perception that produces awareness or an action" (Glaser, 1991:20).

Thus, generally speaking entertainment posters as common with other types of posters are employed to give certain information in a manner that it can motivate the audience in the desired way.

On the other hand, in case of entertainment posters the given information does not consist of only the name and the date of a particular performance but more essentially the presentation of a visual summary of it by representing the underlined concept or the spirit of that performance visually that will create an overall effect on the audience similar to the overall effect of the actual play itself.

Dealing with this problem of constructing appropriate messages in theatre posters H. J. Ehses points out designer J. Shadbolt's crucial comments on this specific task which states:

*The psychological problem was what slowed down the process. I would read the actual play, consider carefully it's overall impact, and then try to convey with the totality of my design something of that precise import. It's easy to make an elegant decoration, but quite another thing to evoke exact implication* (qtd. in Ehses, 1989: 187).

While this is the case in posters for stage performances the very same specific problem exists for designing a film poster also as can be figured out

in Vecdi Sayar's interrogative discussion which claims that we can not evaluate a film poster without it's ability to communicate it's message and express the consents of the movie in a most precise way and which subsequently states:

*Whatever it's excellence in terms of graphics, it is probably not very easy to defend a product which has a weak relationship with the piece of art it is supposed to express (Sayar, 1987: 44).*

In this respect festival posters appear more independent as they are engaged in a more extensive content. Since festivals are basically characterized as a series of performances of a type, their posters emphasize that particular feature of a festival, rather than dealing with a specific concept like that of a play which is more restricting. Stressing this point, Sayar states:

*Festival posters are in a way more free, more abstract pieces which do not have serious responsibilities such as expressing the content of a movie (1987: 45).*

Furthermore, in order to be successful, it is essential that the graphic image that summarizes the contents of the play has to be represented in unity with the design elements and overall composition.

On the other hand, even if an entertainment poster legibly displays an idea that is loyal to the contents of a particular performance in unity with form, color, typography and composition (Küng, 1968), as long as it can not reach the audience that poster would not be performing it's function of communication.

Therefore, a successful entertainment poster can be defined as the visual summary of an entertainment activity that is able to inform the address audience about the contents of the performance and motivate them for participation.

However, for the success of this communication certain obstacles should be prevailed and certain criteria should be fulfilled which will be evaluated at length in the following chapter.

## 1.2. ENTERTAINMENT POSTERS AS A MASS COMMUNICATION MEDIUM

The primary function of the poster as being one of the forms of mass media is to convey ideas and information basically through visual means to an audience, thus to visually communicate with the society.

In its general sense, communication is based on the exchange of information between two people or group of people whom are referred as senders and receivers respectively, but more essentially along with the transfer of information, this process includes the transmission of an influence which aims to produce a change on the other (Sebeok, 1991). Therefore, in the broadest way communication can be defined as the transmission of a message between a sender and a receiver with the aim of modelling the opinion, attitude and behavior of the latter (Favre and November, 1979).

The transmission of the message on the one hand requires the presence of a medium that will technically or physically convert the message into a signal, like voice; and subsequently a channel is required that will by physical means transmit these signals through to the receiver, like sound

waves (Fiske,1990).

Therefore any process of communication basically involves three essential items which are respectively the sender who composes and puts forward the message, thus starts the communication process, a medium which conveys that message in the form of signals through a channel and finally a receiver who receives these signals and interprets the message. The successive activities of the sender and the receiver, the preparation of the core message ready for transmission in the form signals, than the interception and the interpretation of that message out of these signals are also referred as "encoding" and "decoding" respectively (Erdoğan and Alemdar, 1990: 64).

In spite of the simple outlook of this model the communication process is still intricate and the inaccuracies within the three stages those correspond to the formation, transmission and the interpretation of the message in return cause problems during the process and even may lead the way to the total failure of the intended communication.

One of the problems of the communication process is the presence of "noise" that may involuntarily originate either in the channel, the audience, the sender or the message itself. Noise is defined as:

*Anything that is added to the signal between its transmission and reception that is not intended by the source, thereof making the intended signal harder to decode accurately*  
(Fiske,1990: 8).

In Shannon and Weaver's communication model noise is determined to exist on two different levels; hence classified in two categories as

"engineering" and "semantic" noise. While the former stems from the structural features of the medium and interrupts the signals physically, the latter develops unintentionally in the message and by distorting the meaning of it obstructs the reception of the intended message (Fiske,1990). Thereby, noise as being an undesirable surplus makes the intended message ambiguous and creates deviation or even rupture in the process.

On the other hand, message as being a dual entity forms another aspect of communication that causes problems on some occasions. In Shannon and Weaver's model, message is proposed to be what the sender intentionally generates to the receiver. However, within semiotic approach message is considered to be what the receiver interprets as it is considered to produce meaning due to its interaction with the receiver.

Within semiotic studies this notion is rooted in the definition and the acceptance of the message as a sign which is organized according to codes. Thereby, as Thomas Sebeok explains:

*A message is a sign or consists of string of signs... a sign is something that stands for something else for some organism and has two facets: a sensible signifier and a signified*  
(1991: 23).

Ferdinand de Saussure who founded and contributed to semiology referring it as the "science that studies the life of signs within society" (Silverman, 1984: 5) is the one who at the same time pointed out that the sign is a combination of two parts which are a signifier that refers to a meaningful form, a perceptible image and a signified that refers to the concept, the mental image that the former evokes in the mind of the receiver. In parallel, Charles Sanders Peirce who is regarded as the founder of the



American tradition of semiotics proposed that signification involves three interactive items which are referred as the sign, the object and the interpretant (Silverman, 1984: 14). The sign refers to something other than itself, an external reality which Peirce calls the object. In other words, sign is a form that is capable of bringing forth a concept and often resembles or adjoins the object. Together the sign and the object produce a mental concept in the mind of the user which is named the interpretant.

Although they were working separately, Pierce's notion of sign as a form capable of eliciting a concept and interpretant as the mental image produced in the mind of the receiver recalls Saussure's concept of signifier and signified.

On the other hand, the message, thus signs are organized within systems named codes which are governed by rules that are accepted by the community who is using that code. Fiske refers code as the "signification system" with a paradigmatic and a syntagmatic dimension. They have a number of units from which a selection is made and which are combined by rules or conventions (1990: 64).

From the way we dress, speak or act on certain occasions to the written or visual language, every aspect of social life which are conventional or governed by rules can be defined as coded. Nevertheless, in order to define such messages as coded it is essential that there should be an agreement among its users -the encoder and decoder- on the codes that are being used. For this reason, codes depend upon the shared cultural background of their users and related with culture extensively.

Otherwise, when a message which is encoded in the codes of one culture is decoded by the codes of another "aberrant decoding" occurs which leads

the way to the production of unestimated different meanings out of the intended message (Fiske, 1990: 78).

Due to the two orders of signification, a message has both a denotative and than a connotative meaning. While denotation refers to the common sense, obvious meaning of the sign, connotation is the result of the "interaction that occurs when the sign meets the feelings or emotions of the users and values of their culture" (Fiske, 1990: 88). Therefore, the connotative meaning is subjective and governed by the users' experiences and values due to their specific subculture.

For this reason, in the case of aberrant decoding where the encoder and the decoder bring their own experiences and cultural values into use for interpreting the message, it is the connotative meaning of the message that varies for both of them which in respect arouse ambiguities within communication.

When the intended message is given an unestimated different meaning by the receiver after its decoding, this situation in return avoids the sender to reach his aimed goal by communication. Therefore, in order to overcome the possibilities of aberrant decoding and limit the range of improper connotations, for elaborating a message it is necessary for the encoder to be aware of the cultural background and specifications of the receiver.

Concerning this, it is evident that in mass communication where the message is targeted to a large group of an audience over media like television, radio, newspapers or posters, the analysis of the population to which the message is addressed is of vast importance before the encoding process.

Consequently, for posters which aim to communicate basically through visual means with a multitude of an audience, the problems of the communication process nevertheless exist.

Furthermore, posters similar to the majority of other mass media forms can not benefit the advantages of immediate feedback. As the transmission of the receivers' reaction requires time to come back, once the message is encoded there is no chance to adjust or design it once again according to the requirements or the responses of the audience. Therefore, in order to be able to perform their prior function - communication, posters have to be designed as elaborate and effective as possible from the very start, so that they will not only be able to initiate the process but also be able to transmit a certain message, as well as an influence that can produce a change in the attitude, opinion or behavior of their addressed audience.

In the case of entertainment posters where the aim is to inform a group of people about a specific performance and to influence them to ensure their participation, the success of communication is nevertheless a crucial factor for the success of the poster itself and subsequently this requires realization of certain criteria.

In entertainment posters the message is given both visually and verbally consisting of the graphic image, title, names of the contributors, time and place of the play. Amongst them, the graphic image and the title of the performance dominate and essentially they together give a certain idea about the contents of the play. As Ehse states:

*A theatre poster is the result of the interplay of two sign systems - title of the play and graphic image - that elucidate and complement each other... The additional charge of*

*information is obtained through the signified play [by the title] and signifying graphic image, thus determining the deliberately fixed signification of a poster (Ehses, 1989: 191).*

Though Ehses specifically deals with theatre posters, his arguments are nevertheless accurate for other types of entertainment posters as well.

While the graphic image alone can lead the way to various connotative meanings, the title narrows the range of connotations and close off certain meanings and direct the readers to others (Fiske, 1990). For instance, an image of a crown may be interpreted to several meanings like power, possession, richness, nobility, sovereignty, dependence or captivity; however when the title is read as Macbeth, the connotations of the similar image will be limited and directed to a range of negative meanings like deadly ambition, cause of mischief or a trap...

Hence, in entertainment posters, as Ehses argues "the signification of the image is assumed to be intentional" and interpreted in accordance with the written title of the play:

*The graphic image is seen as a series of signs replacing a statement about the play or about a specific theatrical interpretation of the play. It represents a concept analogous to a written précis (Ehses, 1989: 193).*

Therefore, a successful entertainment poster transmits certain attributes or aspects of the play that are indicated by the title graphically in the clearest, economical and in an aesthetically pleasing way.

Being economical implies "a message with a small number of signs yet

conveying a large number of information" and it is one of the fundamental rules in communication that is designed to optimize the efficiency of the message (Favre and November, 1979: 12).

Thus, in an entertainment poster the illustrated visual image should be able to summarize, yet be capable of expressing the contents of the concerned play. In the second order of signification, the signifieds of the visual image should be able to evoke an equal or an appropriate impact to that of the concerned performance. Considering this, the clear and legible representation of the intended message by the visual image is nonetheless crucial. In this aspect, as the concern is the capability of the addressed audience to understand and interpret the intended message, the codes of them which influence the decoding and govern the connotative meanings should be taken into consideration.

On the other hand, even though the message within the poster is elaborately encoded and the overall significance of it fulfills the above mentioned criteria, in order to initiate the communication process, it should be able to attract the attention of the audience.

As posters are generally displayed in outdoors while their size or replacement helps them to proceed and improves their effectiveness, the rush of the urban life as well as other posters or messages that scream for attention always appear as a source of noise which interrupts their communication. Therefore, as Fabre discusses attracting the attention of the receiver is the prior hurdle that a message should overcome in order to initiate the communication process. Likewise, Oskay stresses this fact as:

*In the communication process the message should be*

*designed in the way that they can take the attention of the target group. In encoding, transmission and reproduction of the message this should be the attitude (Oskay, 1992: 42).*

In order to get the attention of the passerby posters should have a visual impact. Once the poster captures the attention and evokes the interest of the receiver, than it can be expected from him to receive and decode the elaborately encoded message.

On the other hand, as Favre and November states: "To be effective, the message must not limit itself to a strong visual and perceptive impact but ought to motivate the receiver as well" (1976: 74) and the motivation of the receiver group is one of the tasks of advertising and depends on the memorability and persuasiveness of the message (Coudle, 1989).

In the case of entertainment posters, where the aim is both to inform and to motivate the receivers to participate a specific performance, especially the memorability of the message is another crucial factor for the success of communication.

Therefore, in order to define an entertainment poster as successful, it should be able to communicate successfully. Thus, to do so the poster should be able to summarize the contents of a performance and transmit it clearly and legibly in the way that can take the attention of the addressed audience, evoke their interest and be memorable afterwards to induce their participation.

Stressing this fact, a leading theatre poster designer and illustrator Grigov Angelov states that:



*Several factors are of importance for the success of a poster: It must be laconic, surprising, provocative - for its exhibition hall is the street and spectators - the passersby. If the poster fails to catch his eye, to make him stop and get its message, it is useless. But when the poster has in itself besides the initiative magnetic moment some food to one's mind, it has fulfilled its purpose (1992: 91).*

All these criteria, in respect require an elaborated visual solution that is illustrated with the accurate and expedient use of the design elements according to certain design principles. It goes without saying that a good visual idea is not worth something unless it is not properly visualized by the skillful use of the design elements and principles.

The design elements which are basically line, value and color interrelate to make others as shape, volume, space and texture (Goldstein, 1988). Then, these elements can be combined on the basis of design principles as unity, balance, emphasis, rhythm, proportion, hierarchy to a composition (Bevlin, 1989). These design elements by interacting with the text and typography develop on the basis of certain principles, stimulate certain senses and support the visual idea.

The visual idea in entertainment posters which is the concern of this study, is the visual solution that has the capacity to represent a summary of a performance, both in an interesting and a memorable way by "offering readers various levels of intellectual and emotional experience" (Heller, 1989: 6). As Paul Rand states:

*The visual statement that seeks to express the essence of the idea, and that is based on function, fantasy and analytic*

*judgement, is likely to be not only unique but meaningful  
and memorable as well (Rand, 1985:48).*

Therefore, visual idea as the subsidiary element that improves the posters communicative function is one of the crucial elements for the success of the entertainment posters and will be dealt at length in the subsequent chapter.

### **3. VISUAL IDEA AND ITS PRACTICE**

#### **3.1. THE ROLE OF THE VISUAL IDEA**

Within the rapid and intricate life conditions of the contemporary world, graphic design and illustration is frequently employed in order to bring solutions to difficult intellectual and abstract problems, rather than for being decorative. Images are expected to stand for complex meanings which can be explained by long lines of written information and at the same time compete with others for attention, and memorability. In this respect, visual idea emerge as a fundamental contributor to the success of a graphic design or illustration.

Today, visual idea is referred as the "cornerstone" of illustration as well as graphic design and the practice of it is also named as "conceptual illustration and design" (Heller, 1989: 6).

According to Steven Heller, visual idea is "a pictorial response to an abstract problem that may be general, like symbolizing peace or specific, like describing American oil dependency on foreign suppliers" (1989: 6). It represents complex meanings those could only be explained by many words. Furthermore, by presenting interesting solutions to very common recurring themes and subjects, the visual idea offers various levels of intellectual and emotional experience to the receivers (Heller, 1989). Thus, basically it can be stated that the visual idea, by its capability to summarize information and present complex meaning at once in new and fresh way, takes the attention of the viewers and improves the communicative ability of the graphic works.

On the other hand, as it can be realized, besides its economy and efficiency, the use of the visual idea is also beneficial for overcoming the dullness and the boredom of the visual cliches.

When an image is used repeatedly, over and over again to represent a certain meaning or meanings, after sometime it becomes a stereotype or a cliché. Since the image becomes timeworn, as Fiske states, "it loses its original imaginative impact" (1990: 103). The dollar sign that is used for representing money, dove for peace, heart for love, treble clef for music are all examples to such clichés. However, a visual idea may suggest new images which have the capacity to signify those similar meanings. For instance, in order to represent a desired peaceful environment, one might use a dove flying in the clear sky. On the other hand, instead of using such an image, one might illustrate a rusty missile surrounded with spider webs which in its connotative level can be interpreted still to a peaceful environment where weapons are no more used.

On the other hand, in entertainment posters there are also frequently used images which can be referred as visual clichés to an extent. For instance, for representing Shakespeare's famous play Hamlet, frequently the image of Hamlet holding a skull is used, as can be seen in Beggarstaff Brother's 1894 poster [Fig.1].

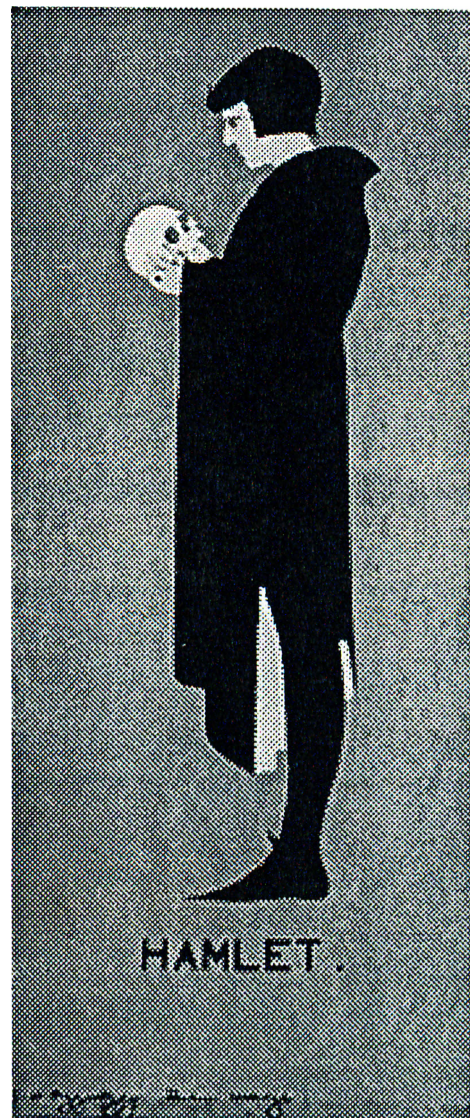


Fig. 1.



It is interesting that when Hamlet is in concern, people generally tend to remember that particular scene and the famous lines of it which begins as "To be or not to be...", by which Shakespeare questions the meaning of life (Mangan, 1991: 136). Thereby, this image is simply the visualization of this well-known scene and has the potential to remind the viewer of the emphasized meanings in it. However, in spite of its potential, as a result of its frequent use, it can be said that this image had lost its impact and does not appear interesting anymore.

On the one side, if we take another poster that is designed and illustrated by Jerzy Czerniawsky for the play Hamlet, it can be seen that he had used only a part of the skull -the chinbone which still has a reference to that famous scene [Fig. 2]. Besides, by the combination of the chinbone and the crown which signify the kingdom that dragged Hamlet to a struggle and a revenge, the image gains a new, interesting and a surreal quality. Respectively, in order to interpret the signified meanings by this visual



Fig. 2.

incongruity, therefore this specific theatrical interpretation of the play Hamlet, the viewer is propelled into an intellectual activity.

In this respect, it is necessary to remark that when the required mental activity is greater than the capacity of the receivers, the use of the visual idea may be an asset rather than a liability (Caudle, 1989). This in return, requires from the designer to be aware of the receivers' capacity and capability to understand.

On the other hand, it is essential that, in practice for both the formation of an idea and its graphic encoding, besides the appropriateness to the contents of the subject and novelty, the codes, thereby the cultural background of the addressed audience should be in concern in order to avoid any possibilities of aberrant decoding. The images which were mentioned earlier, such as the dove that symbolically represents peace, although because of their repeated use became timeworn, because of the similar reason accepted by the society to an extent. Therefore, as an advantage, stereotype images can communicate their meaning without much effort.

Meanwhile, the visual idea presents an image that is new and not so familiar, thus when it is not encoded by considering the decoding process, it can be interpreted to very different meanings. Nevertheless, when the visual idea is elaborately formed and represented, it will bring more advantages for the success of the communication because of the new and the interesting images that it presents which is waiting to be explored by the viewer. In relation to this Bahrens states that:

*Articulation, legibility, and clarity are only a part of an effective design. For purposes of esthetic communication,*

*it is equally essential that an artwork be somewhat perplexing, that the message be hard to read, to insure that the viewer takes part in the work. This is a trade secret of best illustrators (1986: 11).*

Furthermore, Marcia Eaton supports this comment as, "In a sense, all good works of art are like a mystery novel. The pleasure comes from being given clues, not just the solution itself " (qtd. in Bahrens, 1986: 11). Heller discusses the formation and the final form of the visual idea, as:

*Visual ideas are developed by the manipulation, interpretation, and juxtaposition of familiar and not-so-familiar pictorial elements into an image or images that convey either literally or figuratively, specific meaning (1989: 6).*

As a result, these images usually present visual incongruities which can be defined as "the combination of images or parts of images that do not ordinarily belong together" (Caudle, 1989: 165). Respectively, Caudle discusses that the visual incongruities present a novel object or combination which the viewer had not encountered before and responsiveness to novelty is an essential human characteristic. Therefore, in the article in which he also deals with the impact of visual incongruities on advertising memorability, he proposes that such unaccustomed images are also more memorable.

Similarly, many successful graphic designer agree that new and perplexing images are more memorable, therefore more effective. For instance, one of the principle architects of conceptual approach in advertising, Bill Bernbach states that:

*There are two ways you can make a product's advantages more memorable. You can say it a thousand times until it finally sinks in. Or you can say it ten times in such a fresh way that people can't forget you (qtd. in Hurlburt, 1981: 47).*

Additionally, Henry Wolf who is "noted for the variety, originality and quality of his graphic concepts" (Hurlburt, 1981: 127) also agrees that when images are more compelling and more unique, they are also more memorable (Wolf, 1988).

On the other hand, psychological researches on the effect of imagery in visual memory come up with essential findings which support these comments. In one of such studies done by G. H. Bowlen, two groups of experimental subjects have been asked to memorize a list of concrete nouns and only one group was told to associate the nouns mentally through images constructed by themselves. In the end, the group that had mentally associated the nouns in the form of images was found to be remembering the list better. But, more essentially, it was also found that "in learning a multiple list of such words, the construction of a single, ever-increasing complex image is superior to constructing successive, individual images. Furthermore, the more bizarre the image is, the more memorable it is" (qtd. in Caudle, 1989: 210).

In other words, the nouns were remembered best, when the mentally constructed images were interrelated and combined one after another according to the list, rather than constructing an individual and separate image for each noun. Because, the combination of the individual images created a new, unusual image and the subjects tend to remember them better. Moreover, as it is indicated, the degree of the memorableness of the image is found to be directly related to the degree of its unusualness.



Therefore, it can be said that unusual, compelling images have more impact and are more memorable; because people respond to such images more and seem to remember them better.

On the other hand, the reason for this situation can be explained on the base of the left brain/right brain theory. In regard to this, Caudle discusses that "although each hemisphere is able to learn and remember, as well as to initiate behavior and to feel emotion, they function and process information in greatly different ways" (1989: 203). The left hemisphere thinks in a linear, sequential manner. It is logical and good with words. Conversely, the right hemisphere deals in pictures rather than words and in an intuitive rather than logical manner. This side of the brain is heavily involved in creativity and fantasy (Caudle, 1989) (Heylin, 1991).

Considering these, Heylin discusses that there is a split in the human brain between the left and the right hemispheres, that is, most people have a bias towards one side of the brain or the other. Thereby, the functions or perceptions which involve both the left and the right hemispheres and make the audience quickly switch the sides of the brain have more impact and are more memorable. Consequently, she states that:

*It is no coincidence that the world is so full of advertisements that feature talking animals, animated packets of detergent and other nonsense juxtapositions of reality and fantasy. People think it is a mystery that so many of these images and catch phrases have such a power to stick in the mind. For people who believe in left brain/ right brain theory, the explanation is simple: the human brain , "split" between the right and the left, loves a mixture of fact and fantasy, word and picture; add the other senses such as smell, and*

*the potential for impact and memorability is even greater*  
(Heylin, 1991: 17).

Similarly, Barnicoat by discussing specifically the advantages of illusionistic surrealism in graphic design, states that:

*In the first place, the use of realism makes the work familiar and acceptable. Secondly, the shock of finding that the image is not what was first supposed to be acts as a forceful reminder of that image* (1991: 162).

Consequently, if this comment is evaluated on the basis of the left brain/ right brain theory, it can be said that the power of such images stems from their capability of involving both sides of the brain by involving both fact and intuition, realism and fantasy.

In this respect, in addition to the previously mentioned utilities, another essential aspect of visual idea for the success of graphic design works is determined which is its ability to make the messages more memorable.

Therefore, with its capability to summarize information and present complex meanings visually in a way, that not only takes the attention of the audience but also makes the message memorable, visual idea is an essential contributor for the success of communication; hence, for the success of the graphic design works.

Consequently, in the case of entertainment posters, where the concern is to visually summarize the contents and the impact of an entertainment activity and present it to the audience in an interesting and memorable way in order to ensure their participation, evidently the use of the visual

idea by satisfying these requirements of communication, is an essential contributor to the success of such posters.

### 3.2. INVENTIVE THINKING

The practice of visual idea, or as it is also referred, conceptual illustration consists of finding and presenting both interesting and new solutions to certain subjects and themes. On the one hand, in entertainment posters it consists of finding an idea that expresses the contents of a certain entertainment activity in some respect, similarly both in an interesting and fresh way.

Consequently, coming up with a visual idea brings the notion of "inventive thinking" into concern which is at the same time synonymous with the word "creativity" (Bahrens, 1986: 55). In this respect, Bruner refers creativity in general as:

*An act that produces effective surprises, this I shall take as the hallmark of creative enterprise...Effective surprises seem rather to have the quality of obviousness about them when they occur, producing a shock of recognition following which there is no longer astonishment (1973: 209).*

Thereby, concerning the ability to produce effective surprises, inventive thinking or creativity in graphic design and illustration can be referred as finding new and interesting solutions for representing certain subjects by offering receivers both an intellectual activity and emotional experience.

On the other hand, such elaborate visual ideas which seem to have an indisputable effect on the viewer are the resultants of a compulsive process that requires deliberate treatment. Speaking of the procedure to which a designer enters in his search for creative solutions Hurlburt states that:

*A creative individual absorbed in solving a problem will be influenced by a broad range of personality characteristics - accumulated perceptual awareness, a capacity for intellectual analysis, emotional responses and an innate ability to synthesize the elements of a problem into an original idea* (1981: 10).

Meanwhile, through his search for a fresh, original and appropriate idea, a designer also completes certain successive stages. These commonly accepted steps of the "creative process" which is also referred as "innovative thought" by Hurlburt are respectively "analysis, incubation, inspiration and verification" (1981: 11).

The first step of the creative process is referred as analysis which involves the conscious level of the mind (Hurlburt, 1981). Thereby, in this step the conscious reception and logical analysis of all the available information about the given project takes place. The new information which is obtained through this research and analysis is then combined by the designer to his previous knowledge and experience in order to form a basis for the probable forthcoming solution. When, for instance, designing a poster for a theatre play is considered, this step of the creative process involves analysis of the text of the play and the research of the other sources which will give an idea about the contents, that is the subject, the events, characters and the keynote of the play. Afterwards, the obtained information may be combined with the previous knowledge about the play or about similar plays which

has similar contents, in order to form a basis for further study.

Concerning this step of the creative process, Hurlburt discusses that although it is possible to arrive at an adequate design solution by purely logical analysis in the conscious level of the mind, really exciting experiences will emerge from deeper research that will lead the way to fresh and original ideas. Therefore, designers have to assess the relative value of the logical solution against the option of a more creative approach.

Subsequently, after the research and analysis is completed and sometimes even before, the designers may begin to explore visual images that may lead the way to the concept. This phase brings "the deductive analysis into contact with the inductive level of the preconscious mind" and referred as "incubation" (Hurlburt, 1981: 12). Bahrens defines the phase of incubation as:

*A part of the act of invention that seems to be a time of wasteful idleness... However, it is a period of rumination, in which the mind continues to mull the problem over on a less than conscious plane (1986: 53).*

Therefore it is a phase of dormancy, where there is a break with the purely logical involvement of a problem and the mind gets away from the pressures of the analytical phase. Thereby, in this step of the creative process, an idea or a solution is being formed without the help of the linear and logical thinking. On the other hand, incubation takes place in the preconscious level of the mind which is considered to be "the origin of intuition... the quick and ready insight that produces ideas without apparent involvement of the conscious thought" (Hurlburt, 1981: 10). Therefore, during incubation the intuitive forces identified with the preconscious level of the mind join the problem solving process and

influence the information that was secured from the research and logical analysis of the conscious mind.

On the other hand, the detachment of the incubation phase can be experienced in different forms by designers. As Hurlburt points out, the idea may surface when the designer is occupied with some other unrelated activity. For this reason, even some designers prefer to work out on a completely different project on purpose, while waiting for ideas start to percolate. On the other hand, some designers make conscious effort to come up with a good idea, while randomly sketching solutions at the same time.

Likewise, these two adverse approaches are also referred as "convergent and divergent thinking" by which two opposite processes that end up with productive ideas are indicated (Bahrens, 1986: 66). As Bahrens explains:

*In convergent strategies, a specified problem is expediently pursued with little if any distraction. In divergent thinking, the process is purposely fluent but lax, in the hope that a wealth of ideas will result (1986: 66).*

Additionally, Hurlburt suggests a third way for getting out of the incubation process which involves the exposure of various visual stimuli or a review of other design solutions for similar problems. However, as the latter will encourage imitation, other visual sources, in other words everything that can be seen in the environment which kindle imagination and alert senses, will be more helpful.

Respectively, the outgrowth of the incubation phase is referred as inspiration which is an important ingredient for arriving at fresh solutions.

Hurlburt identifies this stage as the "most crucial and difficult to define phase of the creative process" and explains it as "This is where insight, imagination, and intuition blend with the preceding rational analysis to create a synthesis and arrive at a design concept" (1981: 12).

As a matter of fact, inspiration seems to be the most essential phase of the creative process as the sparkle which leads the way to new and interesting visual ideas can be found here. Milton Glaser explains this quick and definite vision as "the immediate flash of response, right after the problem is acknowledged -a kind of nonthinking reactive spasm" (qtd. in Hurlburt, 1981: 127).

Subsequently, when an idea is formed, the final step of the creative process comes into concern which is named as verification. This phase can be considered as a kind of a feedback in the design process where the resultant solution is verified by checking it in terms of the original guidelines and the information given or obtained from the previous research and analysis, even though the final solution seemed to be a brilliant one. Speaking about this phase of the creative process Hurlburt states:

*Because design is a complex combination of many forces -the designers' taste, talent, knowledge, and experience balanced against the content and constraints of the assignment- and because the process is often intuitive, it requires constant evaluation (1981: 28).*

On the other hand, concerning this creative process in general, especially the inspiration period emerges as a mysterious phase which is governed by pure chance. Nevertheless, Hurlburt seems to support this by stating:

*Regardless of their working methods or design philosophy, most designers will admit to having arrived at some of their best concepts through pure chance. The accidental effect of an image viewed through a discarded cutout, an image seen in juxtaposition with another visual element in the reflection of a window, or an accidental photographic exposure can sometimes provide the stimulation a designer needs to arrive at an original idea (1981: 37).*

However, as it can also be uncovered from this comment, creative solutions are primarily and basically rooted outside the straight line of the logical thought and in order to arrive at new and interesting solutions, after making the necessary research it is helpful to resign from the routine linear thought and shift our perception. Moreover, when the literal and linear thinking is detached and deviated, the subsequent phase need not to be arbitrary and finding good solutions do not have to be dependent on the factor of pure chance.

In regard to this, Bruner who refers to creativity as "the production of effective surprises" states that:

*Detachment and commitment -a willingness to divorce oneself from the obvious is surely prerequisite for the fresh combinatorial act that produces effective surprises (1973: 212).*

Likewise , Bahrens also argues that what we refer as creative solutions are the unconventional sets which are the resultants of "any style of thinking, perceiving or behaving that is characterized by the intentional violation of customary categories" (1986: 55).



On the other hand, the shift of attention or "the twist and turning an idea around" is referred as a necessary approach for arriving at unexpected design solutions, since "it is the force that can draw us away from the straight line of the logical thought when a new solution is called for" (Hurlburt, 1981: 59). Meanwhile, "the rotation of attention", "the shift of emphasize" or "the displacement of attention" are all definitions which are used synonymously with the term "shift of attention" and refer to a necessary device for a creative approach in design (Bahrens, 1986: 50).

Similarly, Edward de Bono's theory of "lateral thinking", emphasize the essence of the change of direction within the creative process as it creates more imaginative and less expected results compared to the logical progression which leads the way to a bland and unpredictable results (Bahrens, 1986: 55).

Therefore, considering all these comments and ideas about the creative process, it can be said that, for arriving at effective visual ideas not only the detachment but the intentional commitment of the linear, conventional, thereby routine way of thought is primarily necessary. Furthermore, for the detachment and commitment of the conventional, the swift of attention into another direction is additionally helpful, in order to justify the guidelines of a creative design approach. By the help of such an approach the probability of finding new and interesting visual ideas will certainly increase; however it is equally essential to evaluate the appropriateness of the consequent solutions to the previous findings of the research and acknowledged criteria, as well.

On the other hand, while the detachment and commitment of the linear thought by a shift of attention prepares a base for the potential visual idea, this can not warrant a good solution itself. Therefore, it is also essential to

find a direction for the deviation. In other words, when the idea is turned away from the conventional thought patterns, if it is drained towards a direction on the basis of a certain basic procedure, interesting visual solutions may emerge more systematically, more easily and of vast importance, not arbitrarily.

Consequently, in this aspect, the notion of selection by association came into concern as a procedure which respectively follows the shift of attention and offers alternate directions. Considering this, Bahrens argues that:

*Creativity... is a misleading term, since it conveys the impression that ideas come from nowhere, that they are created out of nothing. But that is not the case at all. Ideas are invented (from the Latin verb invenire, "to come upon"). We "come upon" them in the sense that they are alternative patterns. We select them from the permutations of the things we have at hand, or the things that are within our reach. Ideas are hybrid offspring of the union of distant relations (1986:46).*

Therefore, the procedure which involves the selection and then the combination of ideas through association that follows the shift of attention away from the conventional thought, can lead the way to the uncommon and compelling visual solutions. Although this procedure emerges in more detailed forms and different names, all these methods basically embrace the act of association for arriving at effective visual solutions. Thereby, this procedure which is practiced consciously or unconsciously from time to time by the designers who are popular for their graphic wit will be examined in the following section.

### 3.2.1. SELECTION AND COMBINATION THROUGH ASSOCIATION

As it is already evaluated, inventions occur either consciously or unconsciously due to a shift of attention from linear thinking. Similarly, when the concern is to come up with a visual idea, it is equally necessary to rotate the attention away from the conventional thought patterns which only lead the way to the customary categorizations and accustomed commonplace solutions.

In this respect, in order to detach from the ordinary ways of expressing an idea, undoing the existing customary categories and justifying new ones by identifying new associations between ideas is an initially essential approach. Thereby, effective visual ideas, in other words a novel way of expressing an idea in graphic design works can be found by subsequently making selections and combinations from the new categories which are established due to a certain association. Therefore, in this concern, the claim that "an invention comes about by a feat of association" would not be a wrong assumption (Bahrens, 1986: 48).

Basically, associations depend on perceiving the similarities and diversities between separate entities. In order to associate things, one has to emphasize certain likenesses and respectively ignore certain differences between them. Consequently, "when things are perceived as sharing significant features", they are seen as a group or a category, as well. Besides, every shift of emphasis can establish a new group through making an association that stresses the shared significant features of things from another aspect.

Therefore, as Bahrens states, "things do not fall into categories"; but by making associations we "push them" into one (1986: 64). For this reason,

though there are "more than 60.000 hues"; that is, more than 60.000 pure colors, we associate them by perceiving certain similarities and differences and come up with categories such as primary and secondary colors (Saint-Martin, 1990: 3). Relatively with a shift of emphasis it is also possible to associate them by stressing their common features from another aspect such as their emotional appeal, which will consequently form groups like warm and cool colors and violate the previous categorization.



Fig. 3.

In the next one, there is basically an association between things that can make music [Fig. 4]. By stressing certain likenesses, the illustrator had selected a bird to represent an orchestra member - flutist, since both of them can not only make music but give out to an extent similar sounds. Besides, though there are other things which can take out pleasing sounds, a bird was selected because as it can be realized from the title, these concerts were to be held in in the open air or in other words in the parks where naturally birds are supposed to make music.

As another example, if we take a look at a group of concert posters those belong to different designers and illustrators, it can be realized that in the first one, the designer seems to have followed rather a literal thought pattern where she ended up by directly representing the orchestra members who were going to give the concert [Fig. 3].



Fig. 4.

Interestingly, in the final one, it can be realized that once again birds were selected based on their association with music; but this time in order to represent the choir members, since they can both sing [Fig. 5].

Therefore, in both of the latter posters, it can be seen that the illustrators had come up with a visual idea due to an association and compared to the previous one their visual solutions are more interesting and effective.

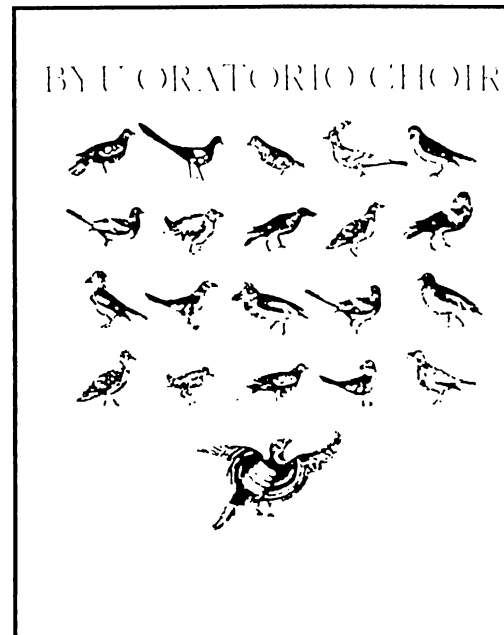


Fig. 5.

Although, all of them are concerned with a similar problem - announcing a concert, the latter examples seem to succeed in getting away from the ordinary ways of expressing it, by representing the similar idea in another way which is established by an association based on the similarity between an orchestra or a choir member and a singing bird.

On the other hand, as it is already mentioned, association is perceiving and emphasizing certain common features between things and more specifically can be based not only on "similarity", but also on "contrast" and "contiguity", as Aristotle had pointed out years ago (qtd. in Caudle, 1989: 163).

The first type of association is "by similarity" and it occurs when an idea brings to mind similar ones" (Caudle, 1989: 163). As an example, in the poster illustrated for Otello, the idea of the evil spirits or the otherwordly



Fig. 6.

things which Othello thinks he is blinded by, hence killed his wife; as can be understood from the lines he speaks after killing Desdemona: "Will you, I pray, demand that demi - devil/ why he hath thus ensnared my soul and body", is associated with a grinning skeleton (Mc Leish, 1992: 175) [Fig. 6]. In other words, it can be said that the idea of the otherworldly things, by similarity had brought the idea of a skeleton, something that is related to the otherworld and the skeleton is thereof used to represent the evil forces which Othello thinks had captured and is spurring him to his end.

As another example, when dealing with the design and the illustration of a poster for Macbeth, for instance the thought of Macbeth's evil character

brings into the mind the thought of similar things with a similar character, like the devil or a beast. Hence, in the poster for the play Macbeth his evil character was associated by similarity to the features of a beast and therefore Macbeth was represented as if he was a beast [Fig. 7].



Fig. 7.

On the other hand, the second way of associating things is "by contrast" and this occurs when one idea triggers its opposite" (Caudle, 1989: 163).

Thus, returning to the previous example, by stressing the contrasting features, Macbeth could have been associated for instance with an angel by contrast and represented in the way which could imply this association.

Another example for association by contrast can be the poster for the play Wolf's Smile [Fig. 8]. Remembering that the signification of an entertainment poster is the combination of the signification of both the image and the title and thereby the image is an intended one (Ehse, 1989), it can be said that the image in this poster had emerged through association by contrast.



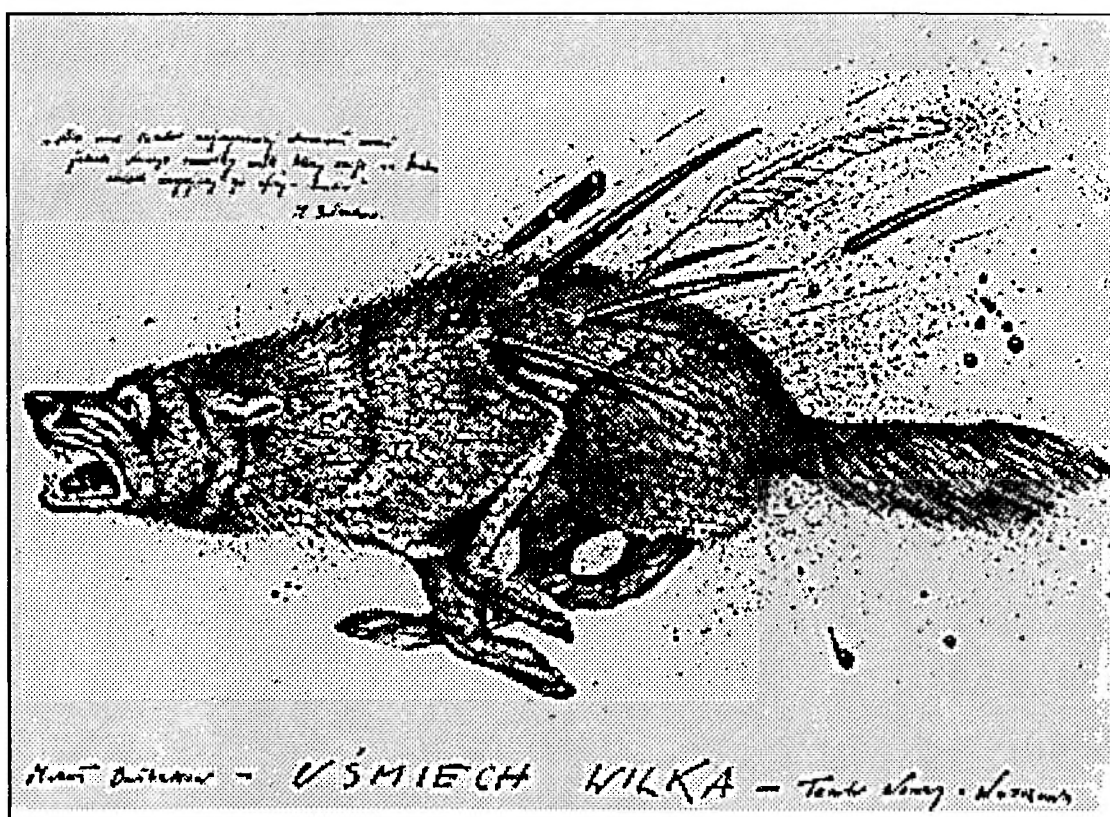


Fig. 8.

The idea of the wolf's smile which is indicated with the text, by contrast, brings the idea of wolf's pain of suffer and the final illustration represents this association by contrast.

The final type of association is "by contiguity" and as Caudle defines it occurs when "ideas become associated simply by being paired together", like the idea of a chair and the idea of a table which are associated by contiguity simply because they are "experimented together", so "when we think of one we think of the other" (1989: 163). Thus, through association by contiguity Macbeth can be illustrated with a dagger on his face [Fig. 9] or Don Juan



Fig. 9.



embedded in women bodies [Fig. 10]. Because when someone thinks of Macbeth, probably he or she may think of the dagger as it is one of the significant elements in the play by which Macbeth kills the king and initiates a chain of other murders to consolidate his rule.

Similarly, when Don Juan is considered it seems impossible not to think about all those women which he owns his reputation to.



Fig. 10.

Meanwhile, Bahrens who deals with inventive thinking, defines four methods based on the act of associating, by proposing that they can be purposely used for inventing or coming up with compelling visual ideas. These methods are namely "elopement", "estrangement", "common-law-bond" and "radical juxtaposition" which to an extent base on the types of associations those are already discussed (1986: 57).

Elopement is the first method which Bahrens defines as:

*A method of inventing, derived from the principle of similarity grouping, in which one watches carefully for unexpected likeness between two normally separate things (1986: 55).*

Thereby, as it can be realized, this method basically involves the act of association by similarity but proposes more conscious use of it. In other words, by the elopement method, designers are suggested to consciously think about and stress the similarities between things those which were not conventionally associated before, in order to establish a meaningful likeness between customarily separate items such as a bird and a flutist or King Macbeth and a beast, which can thereof be developed further into an interesting visual solution.

On the other hand, estrangement is the second method which Bahrens similarly refers as "another method for inventing" and defines as:

*[Elopement is] derived from the principle of similarity grouping, in which one heavily emphasizes the differences between members of a pair and splits the set (1986: 55).*

Considering this definition, it can be said that the estrangement method, to an extent, involves the act of association by contrast, since it proposes the conscious search, consideration and emphasis of the significant dissimilar features between things.

However, Bahrens limits and specifies the range only to the members of a pair and proposes to split the sets of similar things by identifying the

differences among them. In this aspect, estrangement emerges as a consequent and complementary process of elopement as it suggests to violate the set of similarity which was established by elopement.

This can be also understood from the definition which Bahrens refers elopement and estrangement as "making the strange familiar" and "making the familiar strange" (1986: 55). Thus, if the previous example of Macbeth and the beast [Fig. 7] is evaluated, it can be seen that it involves both elopement and estrangement; since when the beast is supposed to be depicted as if it is Macbeth, something strange is made familiar and when Macbeth is supposed to be depicted as if he is a beast, something familiar is made strange. Therefore both elopement and estrangement are the two complementaries and consequences of the act of association by similarity.

One other method for invention that is proposed by Bahrens is the "common -law- bond" which is based on the "principle of contiguity grouping" and respectively described as:

*The things that are customarily unrelated become paired if they coincide repeatedly over a period of time (1986: 57).*

Thereby, likewise this method basically involves the conscious act of association by contiguity, through which separate things can be combined just because they have been experienced together for a certain period of time. Therefore, the already discussed posters for the movie Macbeth and the theatre play Don Juan are at the same time examples for the practice of the common -law- bond method [Fig. 9] [Fig. 10].

The last method for invention that Bahrens proposes is "radical juxtaposition" and it is explained as:

*A method of inventing derived from the principle of proximity grouping, in which things are juxtaposed with little if any concern for their similarities or differences (1986:56).*

Bahrens, on the other hand, resembles this method to an "arranged marriage" by which a marriage is arranged by the families whether the couple likes it or not, without concerning their compatible traits, and consequently explains that this occurs in design when "the partners are wedded in space, regardless of whether they like it or not" (1986: 56).

However, this method which is frequently practiced by surrealist painters who usually come up with compelling visual incongruities, seems not very preferable for graphic designers; because when things are juxtaposed in space without being based on any kind of an actual relationship, but just on a personal choice or taste which can thereof be the only reason, there is always the danger that the signified meaning may be very vague.

Especially, when the concern is the entertainment posters which are supposed to give an idea about the contents of the performance, the image should be an intended one, rather than a result of an arbitrary, free association which by presenting visual incongruities can only attract the attention of the viewers.

Nevertheless, to an extent, radical juxtaposition can be practiced for designing and illustrating festival posters where the contents are not that specific but rather general, thus the responsibility of the designer to represent them is more lax (Sayar, 1987); as can be exemplified by the poster designed for the New York Opera Festival [Fig. 11]. Since this poster is not an environmental poster, it seems there is not a significant relationship based



on an association by similarity, contrast or contiguity, between the human silhouettes and the dead trees. Nonetheless, this compelling image is strong and interesting enough to take the attention of the viewers.



**Fig. 11.**

On the other hand, compared to these models that Bahrens had proposed in order to be used intentionally for coming up with interesting ideas, Hanno J. Ehses presents a more detailed and specialized method that can also be used in order to come up with novel ideas, that basically involves "use of the figures of speech" which is also referred as "the art of saying something old, in a new form" and basically employed within the classical

rhetoric system for the "stylistic treatment of the message", can guide designers and illustrators in their search for an interesting idea which can be thereof transformed into an interesting visual solution (Ehses, 1989: 189). Therefore, this practice for concept formation will be examined further in the following section.

### 3. 2. 2. USING FIGURES OF SPEECH FOR CONCEPT FORMATION

By definition rhetoric is "the art or the discipline that deals with the use of discourse, either spoken or written, to inform or persuade or motivate an audience" (Corbett, 1990: 3). "The object of rhetoric is eloquence, which is defined as effective speech that makes it possible to determine the attitude of people in order to influence their actions" (Ehses, 1989: 188)

On the other hand, as Ehses points out, "although rhetoric has been developed as a method that deals fundamentally with speaking and writing", its principles can also be transferred and applied for preparing messages with other forms of media such as posters, which as a form of mass-communication medium, similarly aim to inform, persuade and motivate an audience (Ehses, 1989: 188).

In relation to this, he proposes that "the figures of speech" which are employed during the production of a message for "stylistic treatment" within the rhetoric system, can be likewise adopted to the preparation of a message within the design process for the very same reason (Ehses, 1989: 189).

Within the rhetoric system, figures of speech are referred as "any artful deviations from the ordinary mode of speaking or writing", which as a

means of departure from the ordinary way of expression "endows the expression with a strong dynamic tension" (Corbett, 1990: 424) (Ehse, 1989: 191).

Thus, when Shakespeare writes "There's daggers in men's smiles" in order to implicate that "Men conceal enmity beneath their apparent goodwill, as a man conceal a dagger under his cloak", the use of the figure of speech -which is specifically a metaphor in this case, gives the expression greater vitality and impact compared to the literal and the ordinary way of representing the similar expression (Beckson, 1975: 101).

Therefore, the use of the rhetoric figures in speech and writing helps to violate and to get detached from the usual and literal ways of expressing an idea, and offers alternative paths for deviations by which similar ideas can be put forward in a more vital, fresh and an effective way.

Thereby, specifically dealing with the concept formation for the design and illustration of the theatre posters, Ehse proposes that the rhetoric figures can also be used for the formation of a visual concept that can not only be able to express the contents of the play but also by an elaborate visual transformation present an interesting and effective visual solution.

Meanwhile, Corbett points out that there are actually more than two hundred figures of speech, but after a simplification he presents them basically in two categories as "schemes" and "tropes": "A scheme involves a deviation from the ordinary pattern or arrangement of words" like saying "honorable is the man who gives his life for his country" instead of saying "an honorable man gives his life for his country" (1990: 426). On the other hand, "a trope involves a deviation from the ordinary and principle signification of a word", like saying that "Brutus is an honorable

man" by using a trope -irony , instead of saying it in its ordinary way of expression which is, "Brutus is a traitor" (Corbett, 1990: 426).

As it can be realized, when a trope is in use, the words that represent the ordinary or habitual mode of expression is detached and replaced by a substitute which strengthen the final expression, therefore as Ehses argues, tropes are especially appropriate to be used for coming up with unaccustomed visual concepts and moreover capable for subsequent visual duplication.

Thereof, he identifies a group of rhetoric figures which basically consists tropes and more essentially suggests an obvious potential for concept formation as well as its visual duplication, as "irony", "antithesis", "metaphor", "personification", "metonymy", "synecdoche", "periphrasis", "puns", "amplification" and "hyperbole" (1989: 190-191).

Consequently, he proposes that with the construction principles of these specific rhetoric principles as a guideline, designers may look for potential themes from the text of the play which already "contains a large stock of suitable material... such as references to certain locations and events, key objects and scenes, main-characters, cause-effect relationships and so forth" that fits the term, for the systematic formation of a of visual concept (1989: 194).

On the other hand, once an appropriate concept is formed in the assistance of the constructing principles of these rhetoric figures, it can than be transformed to an actual visual form or encoded graphically, in the way which will modify and improve the visual concept. Thus, as Ehses defines: "The graphically encoded statement should be seen as the designers chosen visual concept that was skillfully and clearly encoded" (1989: 194).



Hereby, in order to evaluate the implied method, it will be helpful to return and exemplify the construction principles of the mentioned rhetoric figures.

Thereby, "irony" is one of the tropes which Ehses regards as "a figure of contrast" (1989: 190) and by definition it is "the use of a word in such a way as to convey a meaning opposite to the literal meaning" (Corbett, 1990: 454). Thus, in the statement: Robbing the life savings of a poor man is certainly a noble act; the word *noble* conveys the opposite meaning of the word *base* or *shameful*, nevertheless adds a strength to the expression.

Referring to irony, Corbett points out that it is a highly sophisticated device which should be used with great caution, as for "if you misjudge the intelligence of your audience, you may find that your audience is taking your words in their ostensible sense rather than in the intended opposite sense" (1990: 455).

On the other hand, as Ehses proposes, when dealing with the design and the illustration of an entertainment poster, after analyzing the text of the play, a visual concept can be developed by finding a potential theme that could be expressed by irony, which then subsequently be transformed into a visual form.

As an example, in the poster for the short documentary "The tiger leaps and kills but it will die... will die", which was about a Chilean folk singer Victor Jara who was killed while travelling, by the ruling military junta, the existing visual idea is developed due to irony. [Fig. 12] (Edwards, 1985: 196).

The underlying concept can be even resembled to the previous example

as: 'Killing an innocent singer is certainly a noble and a serious act'; or more specifically 'The general can be proud for shutting up the guitar'.

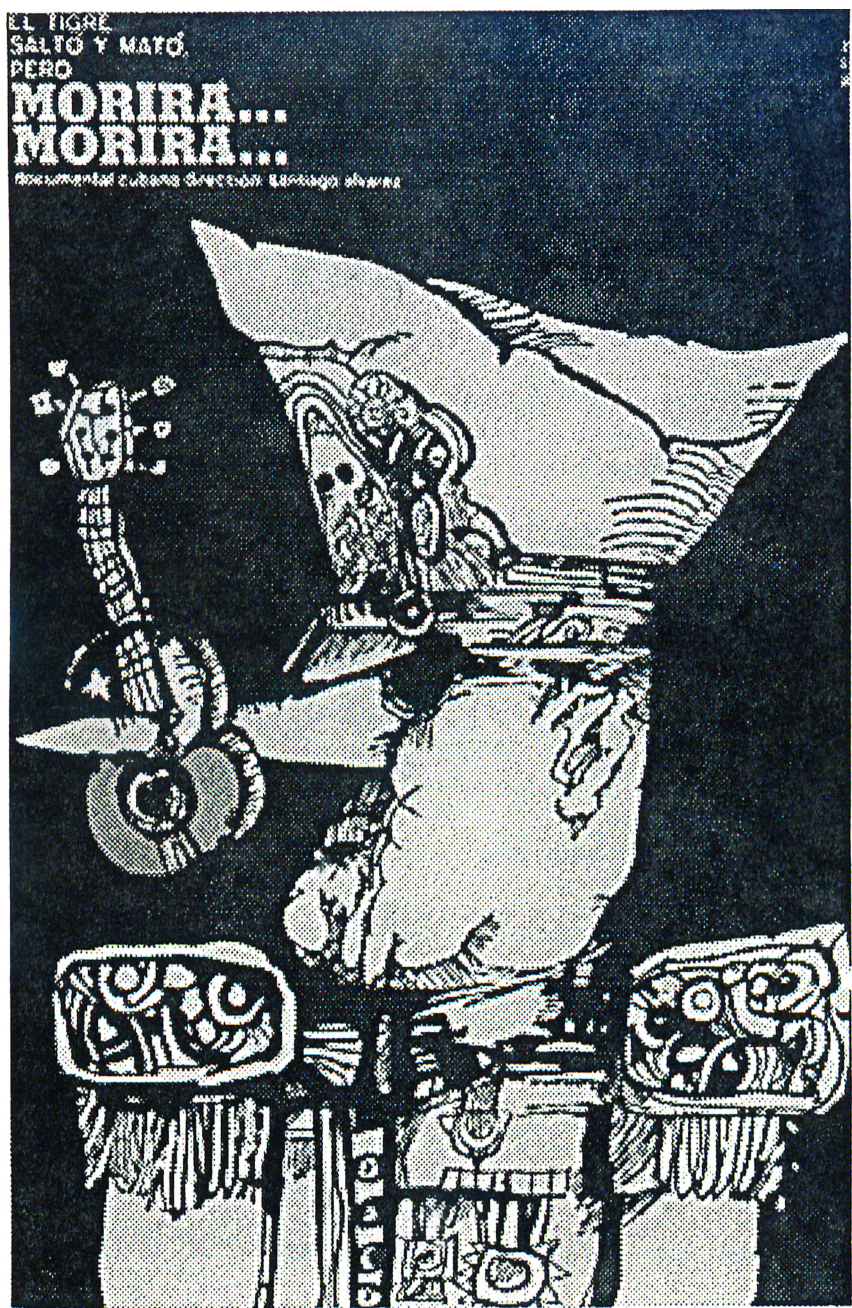


Fig. 12.

Therefore, the resulting image is nothing but an ironic representation of the general who is supposed to be proud, strong and conspicuous, yet looking doltish with a long nose poked into a guitar. Although the general looks quite serious and proud alone, the deformation of his nose and addition of the guitar modifies the irony and obviously prevents any possibility of misunderstanding.

On the other hand, there are also other rhetoric figures at work in this particular example as personification, metonymy and synecdoche; but these will be evaluated afterwards where appropriate.

Another rhetoric figure that Ehses emphasizes is "antithesis", which is actually a scheme, yet can be regarded as a rhetoric figure that offers a potential for the formation of a concept, as well as its visual transformation (1990: 110). By definition, antithesis is "placing contrasting terms or ideas together to emphasize their differences and give the effect of balance" (Beckson, 1975: 110). For example, in the statement: 'A *small* step for a man, one *giant* leap for mankind'; there is a mere verbal antithesis, where in: 'I used to tended him but he was the cause of misfortune to me'; involves an antitheses in sense, since there are two opposing ideas or actions juxtaposed within this statement (Corbett, 1990: 429).

Additionally, antitheses can be both in wording and sense, like the one in Bernand Shaws' statement: "There are two tragedies in life. One is to *lose* your heart's desire. The other is to *gain* it"; where both two contrasting words and ideas are juxtaposed (Beckson, 1975: 110).

Thereby, in concept formation for representing an entertainment activity, after the evaluation of the text, by using antithesis the constrasting features in the play can be identified and expressed, which will subsequently lead a way to the visual form.

For instance, considering the theatre play Faust, a statement can be composed by using antithesis, such as: 'Dr. Faust who cured people in day time, served the devil after dark' or 'Faust was the man who was a devil', which can then be transferred into a visual form where the two ideas are juxtaposed [Fig. 13].





Fig.13.

Another example of the use of antithesis for concept formation can be the poster illustrated for the movie Cabaret [Fig. 14].

Remembering that the story was going on in pre-war Berlin, where people suffer with grief; yet sing, dance, and enjoy in a cabaret, it can be said that both the story and the underlying concept of this poster involves antithesis. Thereby, in the poster, two opposite ideas

Actually, in the play, Dr. Faust's opposite actions and character is already emphasized, so the use of the antithesis helps to identify and stress it. Moreover, in the example where this concept was visualized, we can also speak about a visual antithesis, since the two opposite ideas -signified by the image of a man vs. the image of the devil, are visually juxtaposed.

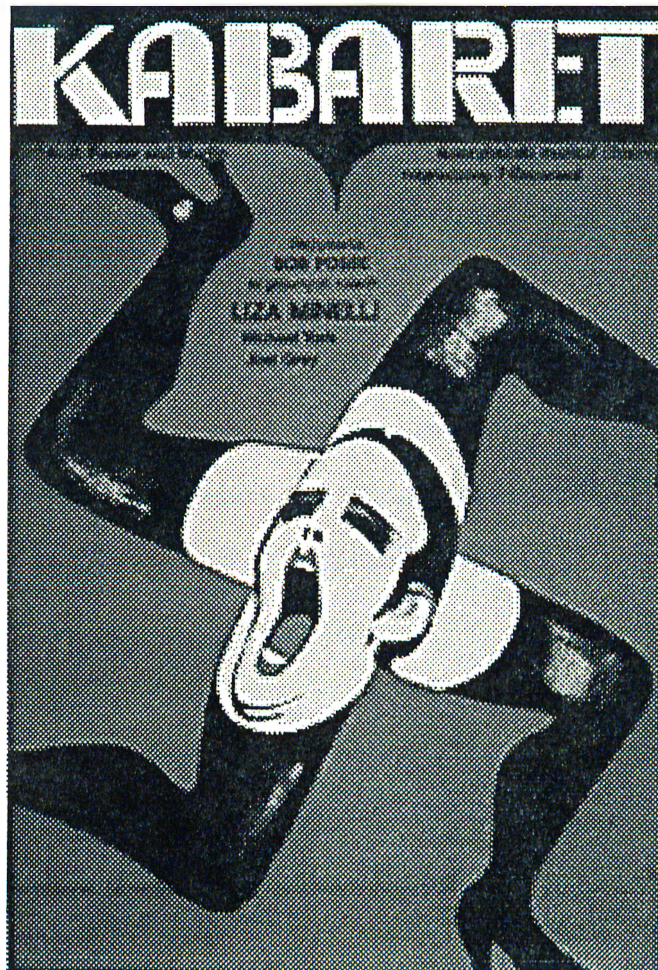


Fig. 14.

-the grief caused by the war that will break out in the near future and the enjoyment in the cabaret, which are signified by the swastika and the dancers' legs together with the singer's portrait, are juxtaposed. On the other hand, this time, the final image is a visual pun which is actually another rhetoric figure capable of visual duplication. By definition, in a pun "two or more meanings appear in one word"; as in the slogan of a motel: Check here for the *rest* of your life (Beckson, 1975: 109).

Similarly, visual pun "is an image with two or more concurrent meanings that when combined yield a single message", so that it forces a viewer to perceive a message on more than one conceptual level (Heller, 1991: 56). Returning to the poster for Cabaret, one can see both a Nazi sign and the dancers' legs, yet it is a single image -a swastika made up of dancers' legs which modify and represent the underlined concept which was formed by using antithesis that juxtaposes two contrasting ideas -grief and joy.

Considering the already discussed use of the rhetoric figures, it can be told that both irony and antithesis, when evaluated from a wider scope, basically require the act of association by contrast. In irony, the literal and ordinary way of expression is substituted with the associated contrasting way of expression. In antithesis, the associated opposite expression is juxtaposed with the literal one which at the end enriches the resultant expression. Respectively, the subsequent visualization of this established interesting relationships brings forth novel and effective posters.

On the other hand, there are also other means by which one can point out relationships between ideas, like the use of "**metaphor**", which is another trope that is referred as a "figure of resemblance" by Ehses (1989: 190).

By definition, metaphor is "an implied comparison between two thing of

unlike nature that yet have something in common", like the statement "David was a lion in the battle" where two separate things -David and lion, is compared because in common they are both brave (Corbett, 1990: 444).

Additionally, Corbett states that, another rhetoric figure -simile, can also be treated like metaphor because they are quite alike. As simile is an "explicit" comparison between two things of unlike nature which have something in common, the only difference between metaphor and simile is the "manner of expressing the comparison" (1990: 444). Thus, the above statement in which metaphor was used would be "David was *like* a lion in the battle", if simile was in use.

In concept formation when designing a poster for an entertainment activity both rhetoric figures can be used, since both of them can be visualized in the same way.

As an example, in the poster designed and illustrated for a Broadway comedy which was about a man who had created his own perfect environment in an apartment in a big city, not bothering about the outside world, his life is compared to a life in a drawer [Fig. 15] (Hurlburt, 1981). Referring to his separate and neat life, it can be told that the underlying concept is such a statement as 'it was a life in a drawer' which employs a metaphor. On one hand, the statement may have been 'it was like a life in a drawer' as well, where a simile is used this time. However, it does not matter whether metaphor or simile is at work, the respective visual form of the concept would be similar.

On the other hand, the use of metaphor not only enables to convey ideas vividly and interestingly, but also briefly as well (Beckson, 1975: 101). It

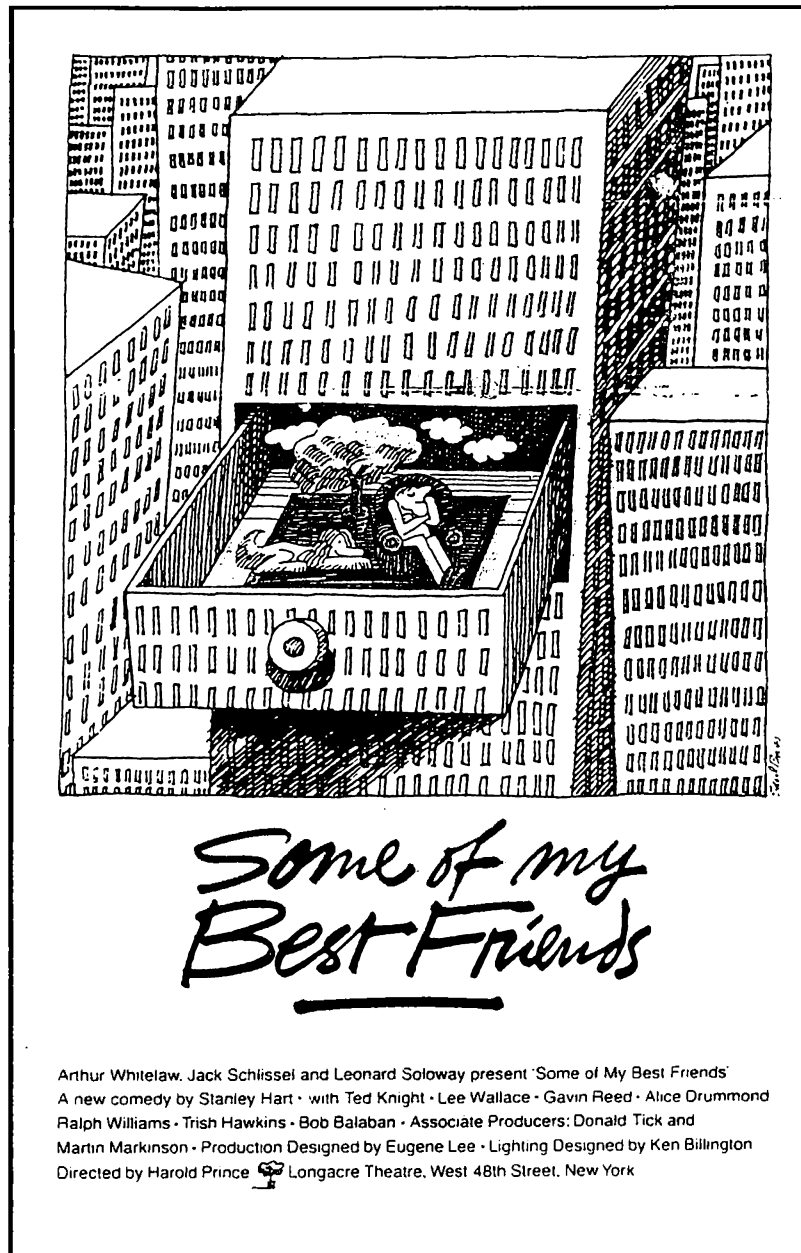


Fig. 15.

can express complex thoughts briefly, which otherwise will require long explanation. For instance, in the above example the metaphorical use of the drawer, expresses the idea that the compared place is a kind of a shelter which the man had created for himself; it is neat, tidy and isolated from the chaos and the rush of the big city, all at once in an economical way.

As another example, in the poster of another Shakespeare tragedy 'Julius

Caesar', where Caesar is depicted as wearing a wreath made up of bloody daggers, it can be told that the underlying concept, such as the statement 'bloody daggers surround his head', was developed due to the use of a metaphor by referring to the bloody assassination of Caesar [Fig. 16]. Thereby, the metaphorical use of the bloody daggers instead of a wreath made up of laurel leaves that was given in the old times to the victors in war, signifying honor,



Fig. 16.

fame and glory, recalls the murder of a once powerful and glorified hero and expresses the events in a play briefly and vividly.

Metaphor as an intentional deviation from the ordinary ways of expression, is a widely and frequently used device for concept formation in graphic design and illustration.

Besides, the use of metaphor is always regarded as the fundamental part of the creative process, in general (Arieti, 1979) (Boostrom, 1992). Bahrens, even refers to invention as the "metaphorical thinking" (1986: 67). The essence of the use of metaphor lies in the fact that, by establishing new relationships between ideas, it helps to violate a set of standard category of definitions and by treating something as if it was some other thing, it leads the way to unexpected combinations which end up with novel, thus effective visual solutions. Nevertheless, as Aristotle had wrote:



*The greatest thing by far is to be a master of metaphor; it is the only thing that can not be learnt from others; and it is also a sign of genius, since a good metaphor implies an intuitive perception of the similarity in the dissimilar (qtd. in Arieti, 1976: 136).*

which implies that not every comparison between two things of unlike nature make an effective metaphor. Ehses stresses this point by stating that: "The less known the trope, the larger the tension span will be" (1989: 191). In other words, greatest the disparity between the two compared things, more interesting and effective the expression will be. As an example, it can be told that comparing the stars to lamps will not be as effective as comparing them to the "colored spots on the tail of the peacock" by a similarity only Victor Hugo can perceive (Arieti, 1976: 143).

Additionally, even if the metaphor is a brilliant one, when it is repeatedly used, such as the metaphorical use of the heart or Eros for expressing love, it becomes timeworn, turns out to be a cliché and "loses its original imaginative impact" (Fiske, 1990: 163).

Therefore, for an effective use of metaphor, one not only has to associate two things by establishing and stressing a certain similarity between them, but also look for relationships that are not so obvious.

Nevertheless, these criteria can also be considered as valid for the use of other rhetoric figures which are based on the substitution or juxtaposition of an associated idea as in irony or antithesis which are already discussed or personification, metonymy, synecdoche and periphrases which will be discussed thereafter.

"Personification" is another trope which Ehses refers as a "figure of resemblance" (1989: 190). By definition, it is "a comparison whereby human qualities are assigned to inanimate objects" or to "abstractions" (Ehses, 1989: 190) (Corbett, 1990: 450). Basically, it can be considered as "a kind of metaphor"; because in personification an abstraction or object is always associated by human characteristics and mentioned as if they are a person, such as 'love is not time's *fool*', 'the ground *thirsts* for rain' or 'the houses in the valley seemed *to be a sleep*' (Beckson, 1975:103).

In the concept formation process for an entertainment poster, the use of personification on the basis of the potential themes that the story presents will also lead the way to unexpected combinations and novel visual solutions.



Fig. 17.

As an example, in the poster designed and illustrated for the Pori Jazz Festival that visualizes a 'joyful clarinet' or the poster for the opera *Die Fledermaus* that presents 'dancing evening gowns of the mysterious invisible people' are interesting visual solutions that are developed by the use of personification [Fig. 17] [Fig. 18].



Fig. 18.

On the other hand, another helpful rhetoric figure for establishing and stressing relationships between things is "metonymy", a trope that Ehse regards as a "figure of contiguity" (1989: 190). Corbett describes metonymy as "the substitution of some attributive or suggestive word for what is actually meant" (1990: 446). In other words, in metonymy, the thing which is really meant is represented by something closely associated with it, such as using the word crown for royalty, pen for authors, gold for money or bottle instead of alcohol.

Meanwhile these relationships are not strictly justified; crown may also be used for a king or pen for designers which are nevertheless closely related.

As an example for concept formation, in the poster entitled "Interorchestra", which is designed and illustrated for the International Venezuela Music Festival, where musicians from different nations perform, music is represented by something closely related to it -the treble clef, due to the use of metonymy [Fig. 19]. As a matter of fact, treble clef is a frequently used cliché in order to represent music. However, as this poster specifically deals with the music which is the result

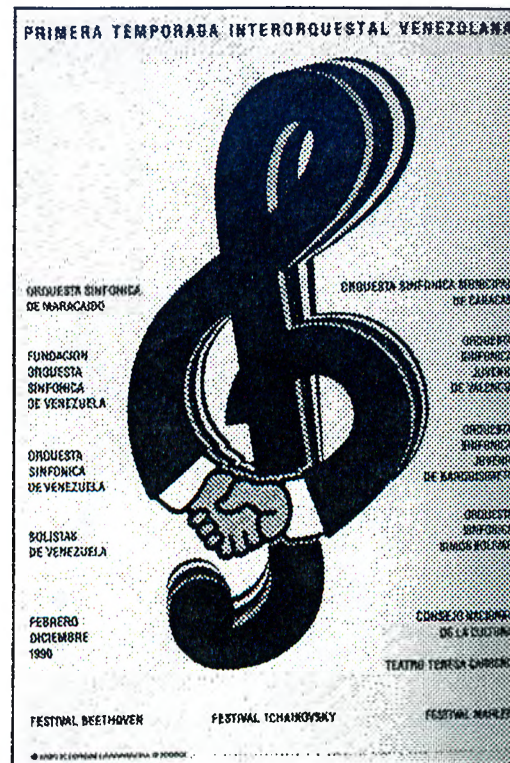


Fig. 19.

of a cooperation or with 'music that cooperates', it also employs personification which is visualized by a treble clef that shakes hands, in the final image. Therefore, the treble clef not barely represents music; but the music which is a product of a cooperation. As a matter of fact, as discussed by Heller: "When used as an element of an original idea, a cliché can be a mnemonic device that enchances meaning" and "become keys for unlocking less accessible messages" (Heller, 1991: 84).

Another rhetoric figure that Ehses refers as a "figure of contiguity" is "synecdoche", in which a "part stands for the whole, and thus something else is understood within the thing mentioned" (1989: 191) (Beckson, 1975:102). Corbett classifies synecdoche under four types: 1) Substitution of genus for species, like using the word "vessel for ship", 2) Substitution of species for genus, like using the word "bread for food", 3) Substitution of part for the whole, like using "hands for helpers", and 4) Substitution of matter for what is made from it, such as using "steel for sword"(1990: 445).



The poster designed and illustrated for the Zurich International Jazz Festival, the underlying concept can be used for exemplifying the use of synecdoche, since the festival audience is substituted by their most essential part -an ear, which refers to the act of hearing and listening to the music [Fig. 20].

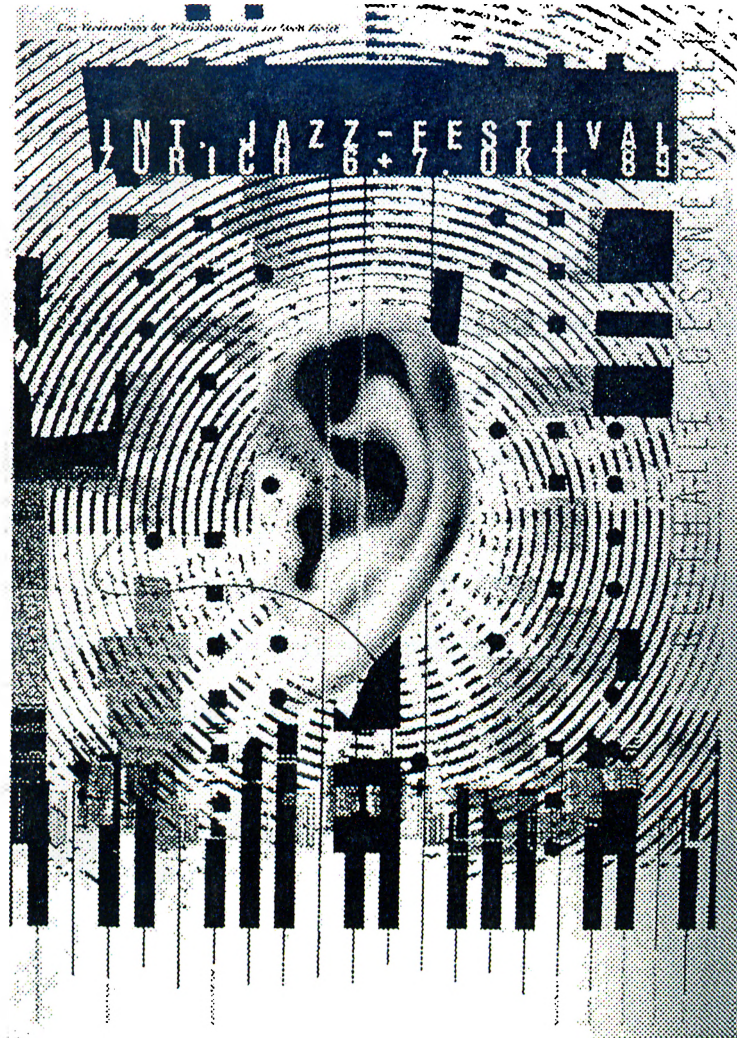


Fig. 20.

On the other hand, as Corbett discusses, metonymy and synecdoche are two very close tropes that it is sometimes very difficult to discriminate their difference (1990). Thereby, if we return to a previously discussed example, the poster for the film *Morira Morira* by keeping in mind that metonymy is the substitution of a closely related, suggestive term for what is actually meant and synecdoche is basically the substitution of a part of what is actually meant, it can be told that, in this poster the relationship of the guitar and the singer and the relationship of the general and the ruling military junta employs respectively metonymy and synecdoche.

As evaluated earlier, the basic concept beyond this poster involves irony,

such as the statement: 'It is certainly a noble act for the general to shut up an innocent guitar', where literally it would be 'It is a shame for the military junta to kill an innocent singer'. Therefore, as a part -the general, is used to represent a whole -the ruling military junta, and as something closely associated -the guitar, is used to represent what is actually meant -the singer, it can be told that synecdoche and metonymy is used as well as irony in this poster. Furthermore, as it is the guitar who is being shut up or killed, the underlying concept also employs personification.

On the other hand, another "figure of contiguity" that Ehres emphasizes is "periphrases" which he defines as "the indirect reference by means of well-known attributes or characteristics" (1989: 191).

In more detail, Corbett defines periphrases as the "substitution of a descriptive word or phrase for a proper name", such as stating that 'She had gone to a better world', instead of saying 'She died', or the "substitution of a proper name for a quality associated with the name" like stating that 'He is a *Pollyanna*', instead of

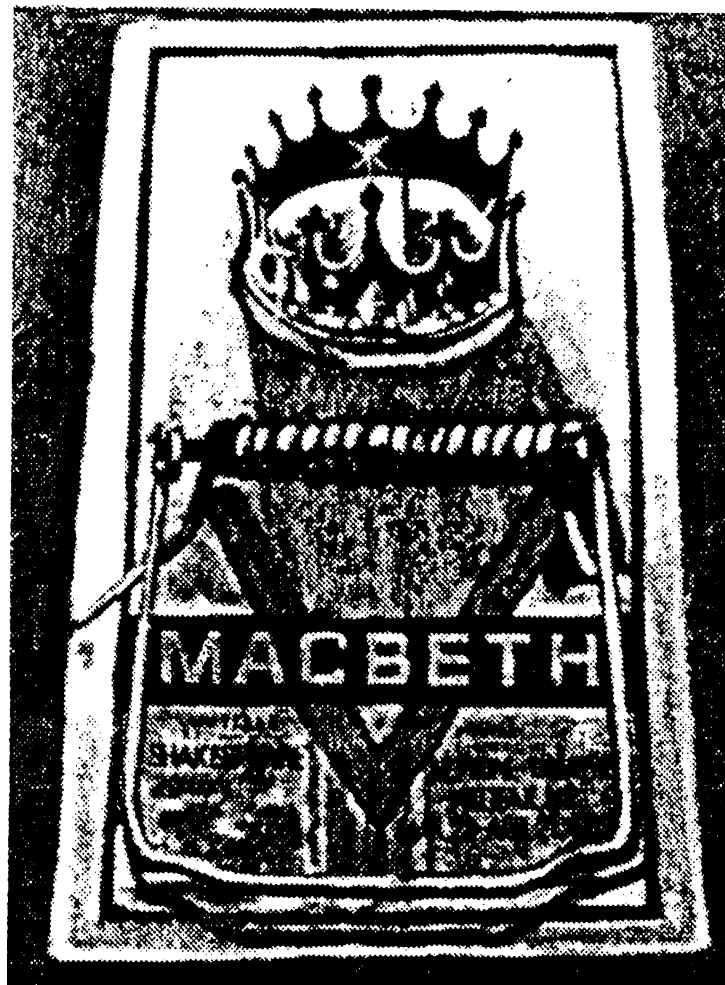


Fig. 21.

saying 'He always finds something good in everything, which will make him happy' (1990: 450).

As an example, in the poster designed and illustrated for the play *Macbeth*, where Macbeth is spurred to attain the crown that will bring him to death, by using periphrases in concept formation, this fatal strategy is substituted by the "baited trap", such as 'Macbeth is spurred to a baited trap' [Fig. 21] (Ehse, 1989: 197).

"**Pun**" is the last trope that Ehse refers as a "figure of contiguity", which basically involves a play on words (1989: 191). In a pun "two or more meanings appear in one word or in two words of identical or similar sound (Beckson, 1975: 110). For instance, when Alexandre Pope writes "Dost sometimes counsel *take* -and sometimes tea", because of the similarity of the word 'take' to 'cake' in sound, and because of its relation to the words 'counsel' and 'tea', two different meanings appear in the statement as advising to take something and advising to eat cake (qtd. in Corbett, 1990: 448). Beckson refers to such words which have similar sound but different meaning as "homophone" which can be exemplified further as wholly and holy, whirled and world, or knight and night (1975: 110).

On the other hand, pun may be due to the use of words which have identical sound and form but different sense which Beckson refers as "homonyms" (1975: 110). For instance, in the slogan of a fashion company -"There is a certain type of a woman who'd rather *press* grapes than clothes", the word 'press' having identical sound, used in two different senses; therefore, has two different meanings as 'pounding the grapes' and 'ironing the clothes' (qtd. in Corbett 1990: 448).

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Don Little, Artistic Director  
1000 Broadway, New York, NY 10018  
Tel: 212 691 1234

Designed by  
Joseph Rudin

**The Company**  
Howard Acker  
Robert Cameron  
David Cooper  
Edward Grace  
Gary Gorman  
Nancy Jones  
Catherine Perkins  
Cathy Spaul  
Sharon Stanger  
Zsuzsanna  
Richard Tomber  
Lynette Van Dyke

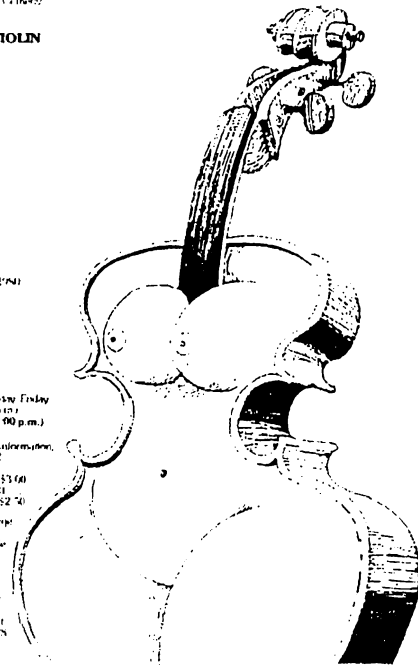
1980001 March 27 1981

Directed by  
A. Frank Brownson  
Scripted by  
James J. Aronson  
Produced by  
Ward Russell

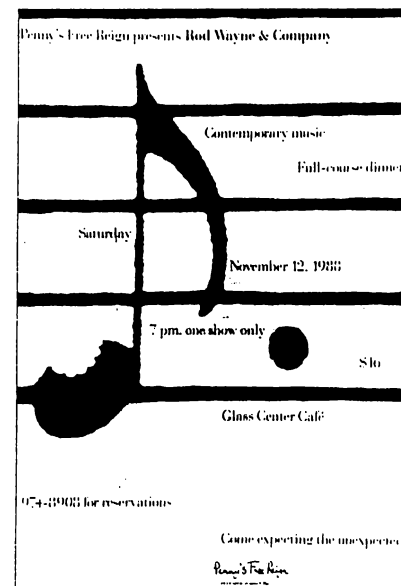
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In another poster designed to announce a special evening where there will be a concert held together with dinner, the designer combines two ideas 'music' and 'eating' into a single image by using pun [Fig. 23]. The emphasized image can be interpreted as a note which by using metonymy stands for music or the concert; or as a piece of food that a piece had been bitten. However, it is actually a 'bitten note' which represents the contents of the evening in a humorous way.



66



The play upon images which is apparent in the final form is also referred as "visual pun", and it can be found in most of the interesting and novel solutions where an image has two or more concurrent meanings (Heller, 1991: 56).

One of the last group of the rhetoric figures that Ehses emphasizes as "figures of gradation" is "amplification", which is "the expansion of a topic through the assemblage of relevant particulars"; such as 'He went to see the world: *the east, west, north and the south*' or 'It was a place where one could find everything for fun: *The sun, sea, surf and the girls*' (1989: 191).

For designing a poster to an entertainment activity, after the evaluation of the contents, the concept can be formed by stressing the essential particulars. Such a concept that is developed due to the use of amplification will again have the potential to represent a visual summary of the performance, after its graphic encoding.



Fig. 24.

As an example, in the poster designed and illustrated for Willisau Jazz

Festival, amplification is used for the underlying concept which states all the essential elements -the jazz orchestra members: the pianist, drummer, guitarist and so forth [Fig. 24]. Although, the use of amplification in concept formation has the probability to result in uninteresting solutions with a dull visualization; in this particular poster, the texture like treatment and abstraction of the elements enriches the final form of the poster.

Another example for the use of amplification is the poster designed and illustrated for a specific presentation of Alfred Hitchcock's film -Birds, in which the underlying concept stresses all the relevant particulars as: Birds, birds and birds, those visualized in the final form [Fig. 25].

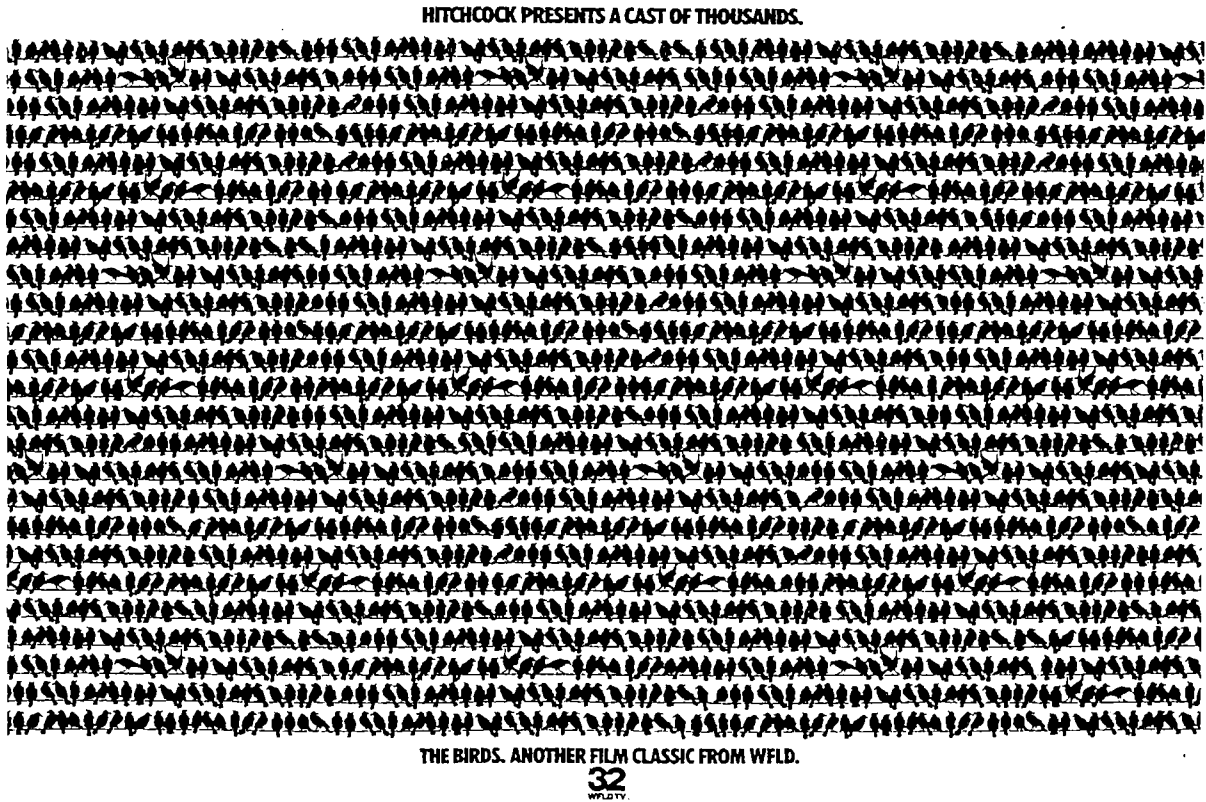


Fig. 25.

Furthermore, in this example another rhetoric figure -"hyperbole" is also at work, to which Ehse refers as another "figure of gradation" (1989: 191). By definition, hyperbole is "the use of exaggerated terms for the purpose

of emphasis or heightened effect" (Corbett, 191: 451).

Therein, in hyperbole what is really meant is "emphasized by saying more than what is really meant, or more than is literally true", such as saying 'She tracked a *ton of mud* through the hallway' instead of saying 'She cleaned the dirty hallway' (Beckson, 1975: 108).

Connected with that, in the previous example, besides amplification where the subject is presented by counting its essential elements, as these elements are exaggerated into thousands, we can speak of the presence of the hyperbole, in concept formation, as well.

When evaluated as a whole, the use of all these rhetoric figures, by providing detachment from the literal ways of expressing ideas and suggesting ways for deviation, emerges as a helpful procedure for designing and illustrating not only the entertainment posters, but other forms of graphic design, as well.

As a process of concept formation for entertainment posters, it can easily lead the way to novel solutions which not only have the capacity to express the contents of a particular performance, but also by provoking the interest of the audience and being memorable, improve the communicative function of the poster.

Meanwhile, it should be noted that "these figures do not refer to ready-made expressions; rather, they should be viewed as operational abstract terms that can be filled out" by the help of the designers feat of association (Ehse, 1989: 189).

On the other hand, it goes without saying that as long as a concept is not

transformed into a visual form properly, it would not be worth something. As a matter of fact, similar concepts can be visualized in numerous ways. For this reason, it is the personal skill and style of the designer which justify the quality and effectiveness of the visual idea.

Therefore, in the visualization stage of the idea, the personal specifications of the designers came into display, as for the expedient and experienced use of the design elements is needed in order to modify and amplify the underlying concept.

As a result, the visual idea can be considered as the most successful, when it is the product of a novel concept and its visual form, that support each other, which will consequently make the poster successful, as well.

## **4. THE USE OF VISUAL IDEA IN TURKISH ENTERTAINMENT POSTERS**

### **4.1. THE REPUBLIC PERIOD AND AFTER**

As it is evaluated in the first chapter, posters are one of the crucial elements of the entertainments and like such activities themselves are a vivid part of our cultural life. As an artistic expression, they can be enjoyed for their own sake, but more essentially they are intended to evoke the viewer into a specific course of action: to go to a specific performance. For this reason, all around the world in many countries the essence of this powerful tool for publicity is noticed and they are frequently used as a complementary element of the whole entertainment activity. It can even be told that, posters as a mass communication medium, are given the necessary consideration almost as much as the entertainment activity itself.

In this concern, visual idea emerges as an essential ingredient that improves the communicative function of an entertainment poster. As a novel concept that manifests itself in a novel and interesting visual form that could not be foreseen by travelling the obvious route, the visual idea is not only capable of giving an idea about the contents of a specific performance, but by attracting the attention of the viewers and being memorable afterwards, capable of obtaining their participation, as well. Therefore, the success of an entertainment poster to a great extent depends on the visual idea exhibited on it. Respectively, as a matter of the audience factor, the success of any entertainment activity -amongst other things, depends on the success of the poster.

On the other hand, when we approach towards the entertainment posters

in our country with these considerations in mind, it can be seen that such posters are not faced with the necessary interest and care. Therefore, it is not easy to draw an affirmative vision considering the general outlook.

Actually in our country the traditional entertainment has a long history; however there is no tradition of making entertainment posters at all. For instance, from the Darülbedayi Theatre which was founded in 1914 and economically collapsed soon in 1923 because of the audience absence, no posters can found to be left (And, 1983). In the period prior to the establishment of the Turkish Republic, the only entertainment posters that can be found are "consisted of largely typography, in Arab script" which were sometimes decorated with ornamental borders and clip-art illustrations

[Fig. 26]  
(Altıntaş,  
1992: 6).



Fig. 26.

Entertainment posters, relatively in today's sense began to appear soon after the pronouncement of the republic. During this reform period, basically with the aim of establishing a national theatre in favor of the society, first the National Music and Performances Academy (Milli Musiki ve Temsil Akademisi) was founded in 1934 Ankara. Soon in 1949, both State Theatre and Opera was holding performances and State Ballet was founded in İstanbul (And, 1983).

Concerning this early period, the name of Muhsin Ertuğrul always precede and frequently mentioned because of his contributions not only to the Turkish theatre but also to the Turkish cinema, as well. He had been in charge of the State Theatre until 1958, and at the same time between the years 1922 and 1953 directed thirty films (And, 1983) (Scognamillo, 1987). No doubt, he is one of the figures who helped to widespread the entertainment activities in Turkey. Yet, he has been frequently criticized for creating monopoly in the administration and basing his studies on the adaptation of the West. Metin And, stresses this fact as:

*Muhsin Ertuğrul as a director was a collector and transferer. He always followed the Western theatre and wanted to transfer what is new to Turkey at once, but had not looked for a synthesis for the circumstances of Turkey and had not made an original effort or research on the way of nationality (1983: 14).*

Therefore, in this early period although entertainment activities became widespread and respectively entertainment posters were to be used more extensively; likewise such activities, the quality of these posters are open to argument. Basically, as a result of the apathy to their design and illustration which partially continues today as well, the examples worth

for notice and evaluation in terms of visual idea are both in quantity and quality very few.

An example which belongs to this period is the poster designed for the first Turkish film in sound -"İstanbul Sokaklarında" (1931), that was directed by Muhsin Ertuğrul [Fig. 27] (Scagnamillo, 1987:49). This film was at the same time "the first musical melodrama" in Turkish film history and according to Scagnamillo's evaluation involved "all the clichés and absurdities that was going to be used repeatedly for the latter works of the same sort, such as the blind honest men, innocent young girls or miraculous cures" (1987: 50).



Fig. 27.

Thereby, in the poster "the two men who were begging by singing tango with an accordion" those were seen in the part of the movie, yet "could not be seen in the streets of İstanbul at that period", were illustrated in the typical geometrically simplified style of Art Deco (Scagnamillo, 1987: 74). As it can be realized, in this poster a scene which was directly taken from the film, was represented by a stylization.

Nevertheless, in terms of its design and illustration, this poster can be considered as quite successful; especially when compared to the other works of the same period, such as the poster designed for the comedy





Fig. 28.

entitled "Karım Beni Aldatırsa", which was directed by Muhsin Ertuğrul two years later [Fig. 28] (Scagnamillo, 1987: 53).

During this time, namely in 1930's and 1940's, while İhap Hulusi was "designing commercial posters in the western sense", another essential person for contemporary Turkish graphic design -Kenan Temizan, was both giving lessons in the Poster Workshop of the Fine Arts Academy and designing posters for UFA

[Universum Film Aktien Gessellschaft], one of the biggest film companies in Germany [Fig. 29] (Altıntaş, 1992: 4) (Madra: 1992) (Edwards, 1985).

Referring to this period, Altıntaş states that:

*These "artist - graphic designers" as we might call them failed to exert a lasting influence, since Turkish industry being as yet virtually non-existent, their output was negligible (1992: 7).*



Fig. 29.

As a matter of fact, a remarkable increase in the quantity of entertainment

posters as well as a noteworthy improvement in the quality of especially the theatre posters, emerged by 1960's. What made this brilliant period to come into being, as both And and Çalışlar points out, was basically the 1961 Constitution which not only proposed economic support to the theatres, but also offered opportunities to the new theatre writers (And, 1983) (Çalışlar, 1993). Thereby, in this vigorous period which was enriched by the gradually improving private theatres, the interest and care given to the theatre was consequently reflected in the posters. In relation to this, Altıntaş states:

*Only in the 1960's did poster art begin to attract attention, thanks to the efforts of a handful of graphic designers who produced theatre posters. Although the film industry was commissioning large quantities of posters at that time, it was the theatre posters, which played a formative role in Turkish graphic design (1992: 7).*

Actually, just as Altıntaş points out, although many film posters were produced in these "to an extent beginning years" of the Turkish cinema, likewise the films of this period they are heavily under the influence of the Hollywood and Italian neo-realist cinema posters [Fig. 30] (Scagnamillo, 1987: 14).

Fig. 30.



Nearly all of them remind Edward's remark about the influence of the



star image on Hollywood film posters, which states: "If the star of the film was a Harlow, Dietrich, Lake, Hayworth or Monroe, it mattered less to portray what the story was about when it came to designing the poster" (1985: 72). Hence, as it can be realized, these posters similar to many commercial film posters of today, basically consist of the images of the stars, sometimes within a particular scene, illustrated in a realistic style.

On the other hand, as already mentioned, especially from 1960's onwards, successful examples of theatre posters both in their design, illustration and the existing visual idea can be found.

Therein, Mengü Ertel is one of the designer-illustrators, who had started working on theatre posters in 1959 and produced many successful posters since then (Madra, 1992). In his posters, he combines his personal illustrative style with a concept that interprets the play and consequently succeeds to capture an image which is capable of representing the play and which presents to the viewer not only an aesthetic pleasure, but also various levels of intellectual experience.

As an example, in the "Don Quixote" poster that he had designed for the State Theatre in 1970, by using a metaphorical approach he substituted the shield of Don Quixote with a flower, which emphasizes the humanist and delicate character of Don Quixote [Fig. 31].

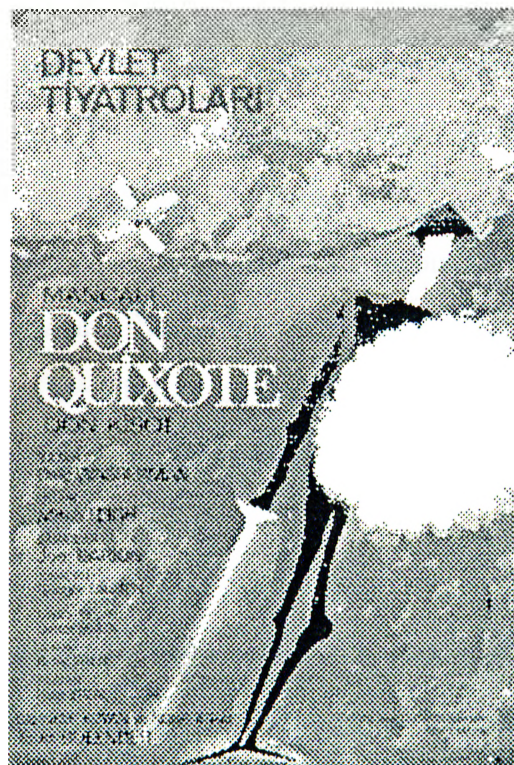


Fig. 31.



Fig. 32.



Fig. 33.

On the other hand, although Mengü Ertel is widely popular for his theatre posters, he had also designed posters for films from time to time, such as the one for "Jan Dark'ın Çilesi" which was awarded in the International Cannes (1974) and Paris (1975) Film Posters Exhibitions, respectively with the Jury's Special Award and the first prize [Fig. 32] (Altıntaş, 1992: 7). As it can be seen, in this poster by using a visual pun, he had combined a simplified face, that of Jean Dark with a sword that stands for the war she had made for the sake of her mission, yet which had caused her to suffer. Besides, her form and paleness standing against a dark background helps to strengthen the expression of the suffering holy hero.

Meanwhile, in this period festivals began to be held extensively as well and remarkably the First International İstanbul Festival was organized in 1973. Its poster which was also designed and illustrated by Mengü Ertel is still popular and being used occasionally [Fig. 33]. In this poster, Ertel had



again used a metaphorical approach in the underlying concept, by which he had compared İstanbul -a city with diversified, eclectic social structure, to a mosaic -a picture made by fitting together small pieces of different colored stones which is at the same time a reminder of the Byzantine civilization which had been developed in the same geographical area.



Fig. 34.

underlying concept was based on metonymy, as he had represented the 'Sound of the Murder' which is actually the title of the play, with something closely related to it: a gun [Fig. 34].

Additionally, an example among the film posters that Altıntaş had designed in this period is the one for the film entitled 'Bozuk Düzen', which was directed by

On the other hand, Yurdaer Altıntaş is one of the leading designer-illustrators who has been producing theatre, film and festival posters since 1960's up to now (Erkmen, 1987). During 1960's and 1970's Altıntaş had especially worked for private theatres those were day by day increasing in number. In one of the remarkable examples that he had designed and illustrated with his typically expressive style for the Dormen Theatre, it can be said that the



Fig. 35.

Haldun Dormen [Fig. 35]. Therein, in this work the use of a metaphorical

approach is in concern, since in order to represent the film which had "a warm atmosphere built on friendship, solidarity and love" between the members of a shattered family, Altıntaş had specifically employed synecdoche in concept formation through which he had used a hand for helpers -the family members who help and support each other (Özgüç, 1993: 94). Besides, considering the final visual form, the existence of hyperbole that manifests itself in the exaggerated size of the hand, is also another aspect that strenghtens the effectiveness of this poster.

Meanwhile, this rather brilliant period for entertainment posters had begun to cease down towards 1980, in parallel with the entertainment activities themselves (Çalışlar, 1993). Therein, the last noteworthy examples of entertainment posters are the ones those were designed and illustrated by Mürşide İcmeli for the Ankara State Opera and Ballet during 1979 [Fig. 36] [Fig. 37].



Fig. 36.



Fig. 37.



In the poster that was designed for the opera 'Carmina Burana', by combining her personal style and interpretation, İcmeli had represented the grift layers of life and the controversy of good and bad within it, that is determined by materialism; by the oppositely directed beautiful and ugly faces depicted in yellow color in the poster, that refers to gold, therefore to money. In this respect, besides the existing use of antithesis, the use of metonymy in the relationship of heart to life, beautiful and ugly to good and bad, and gold to money brings forth a very interesting and effective poster.



Fig. 38.

On the other hand, as already mentioned, from the late 1970's on, the progress in entertainment activities, especially in theatre had began to cease down and the active period had almost stopped by 1980 when the martial law was pronounced (Çalışlar, 1993). Consequently, the negative influences of this were to be reflected in the entertainment posters, as well. As a matter of fact, Altıntaş also draws attention to this subject when he states: "In 1970's the theatres that I had worked for slowly began not to ask for posters anymore...[soon] Dormen Theatre was closed" (Erkmen,

1987: 33).

Therefore, the remarkable period between 1960-1980 for Turkish entertainment posters, that emerged both due to the efforts of Turkish designers and illustrators those are few in number, yet high in success, together with the progressive quality of entertainment activities themselves, was faced with a break which lead the way to a decline in 1980's.

Nevertheless, although in 1980's there is comparatively an apparent backwardness in the quality of entertainment posters in general, due to the contributions of a young generation of designers and illustrators, noteworthy examples can also be found, which will be discussed in the following pages.

#### 4. 2. AFTER 80'S UP TO THE PRESENT TIME

"A Paris, a London, a New York, a Tokyo, a Rome, a Berlin is unthinkable without posters. When you try to imagine it, they are transformed to a city plunged into darkness by a powercut. İstanbul, this global metropolis is therefore a metropolis darkened in full daylight... How I wish that the walls of İstanbul and Turkey's other large cities would be of a quality and quantity to allow such testimony" is what Ferit Edgü states in his discussion about "Turkish Posters" at the present time (Edgü, 1993: 10-11).

Certainly, entertainment posters can not be considered apart from the scope of this determination when the existing condition of the last decade



is evaluated. Although, to an extent they can be considered as being frequently used, hence high in quantity, since certain sights of the cities are covered with sheets of papers on which the name of a play is written; as a result of the apathy to their design and illustration, they usually emerge as a source of noise rather than an element that can enrich the urban life. Such posters which generally depend up on a combination of bold typefaces, inattentive illustrations and repetitions of repetitions in concept, can offer neither an aesthetic nor an intellectual experience and taste to the potential audience of entertainment activities. For this reason it is difficult to evaluate the last decade of the entertainment posters in our country as successful, in general.

Nevertheless, there are certain remarkable ones which are the works of a handful of graphic designers and illustrators, and which can be referred conversely as high in quality, yet low in quantity.

On the other hand, although such 'designed' examples of entertainment posters have not become widespread yet, the approaches of these designers to design problems and their solutions which can be seen in a certain group of entertainment posters, are encouraging for the future.

#### 4. 2. 1. STAGE PERFORMANCES

No doubt, when the concern is entertainment posters, the first thing that comes to mind is live performances as being the oldest forms of entertainments. Therein, most fundamentally theatre, than opera, ballet and concert posters form the basis of this part of the study.

In our country, theatre performances are being held basically by the State

Theatres located in seven different cities with twenty different stages and various private theatres which have been founded by theatre actors or young amateur groups themselves (Kahramankaptan, 1993).

On the other hand, as it is noted State Theatres which had been hardly able to exceed the "average number of only one million audience per year in the past four-five years", could not even reached this number in 1992 (Kahramankaptan, 1993: 57). Consequently, this situation supports And's evaluation of the recent years, which states: "...in many performances State Theatres were not even as successful as the private theatres" (1983: 609).

As a matter of fact, this might be observed from the State Theatre and in connection State Opera and Ballet posters as well; which can be regarded as the signs of the esteem given to such activities. Actually, a large group of these posters for the State Theatre is formed with only the use of bold

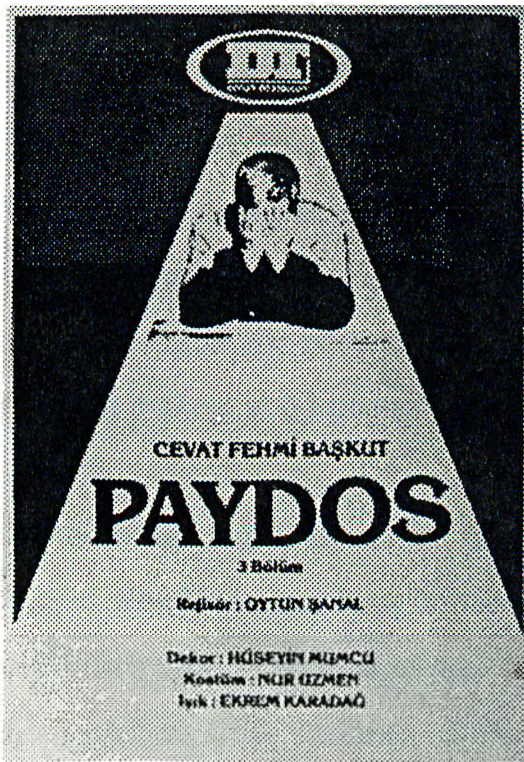


Fig. 39.

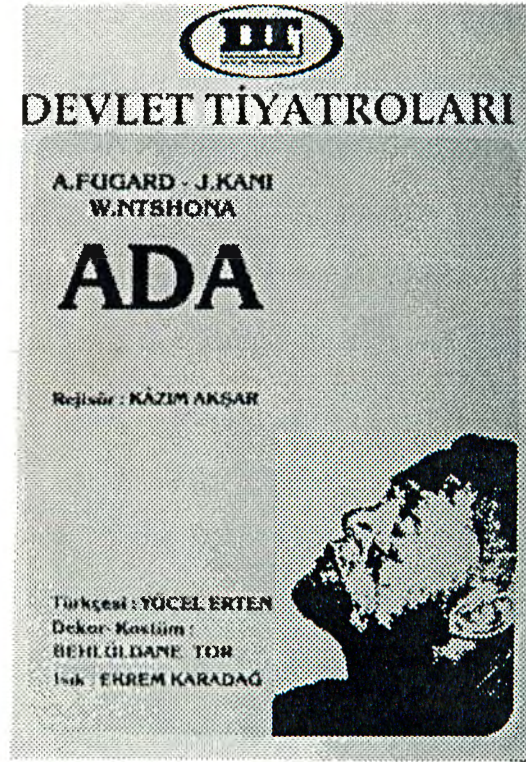


Fig. 40.

and non-commentary typography. Besides, in the ones which employ illustration, because of the habit of using bold typefaces, those are very big in size, this images are squeezed comparatively to a little space and consequently are not effective [Fig. 39] [Fig. 40] [Fig. 41].

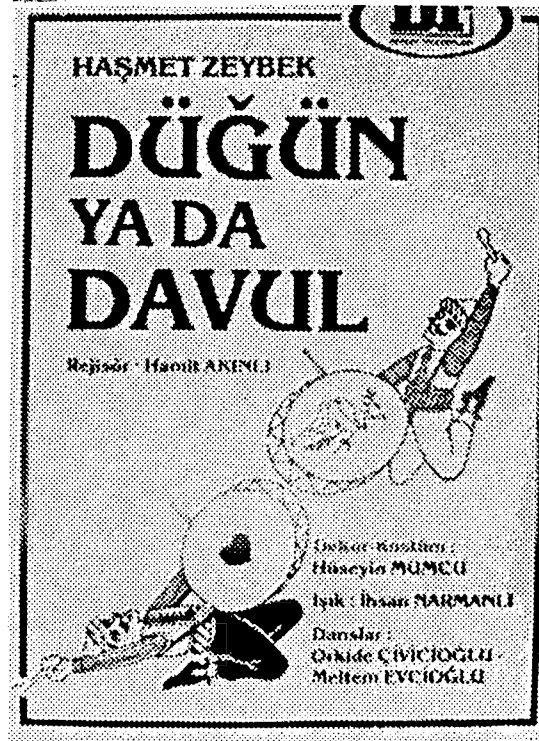


Fig. 41.

Besides, as it can be seen in the examples, the use of the design elements neither alone nor within the composition can be considered as expedient and experienced. Therefore, when evaluated as a whole, the visual language of these posters reminds Steven Heller's remark: "A poster is an advertisement or announcement, but not all advertisements or announcements are posters. Simply enlarging the image to a grand scale does not make a good poster" (1987: 9).

On the other hand, when we take a look at the State Opera and Ballet posters which seem at least better than the theatre posters, as their design and illustration is comparatively more elaborate; it is not easy to defend their success since in spite of that particular care they still emerge as amateurish works. Furthermore, in addition to the weakness of the visual language which can hardly offer an aesthetic pleasure to the audience,



due to the absence of an interesting concept these posters can not give sufficient idea about the contents of the performances and appear neither as interesting nor novel [Fig. 42] [Fig. 43] [Fig. 44].

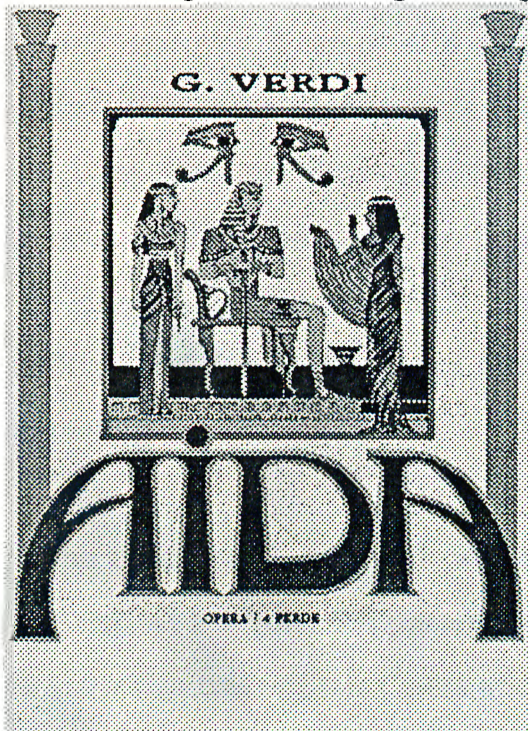


Fig. 42.

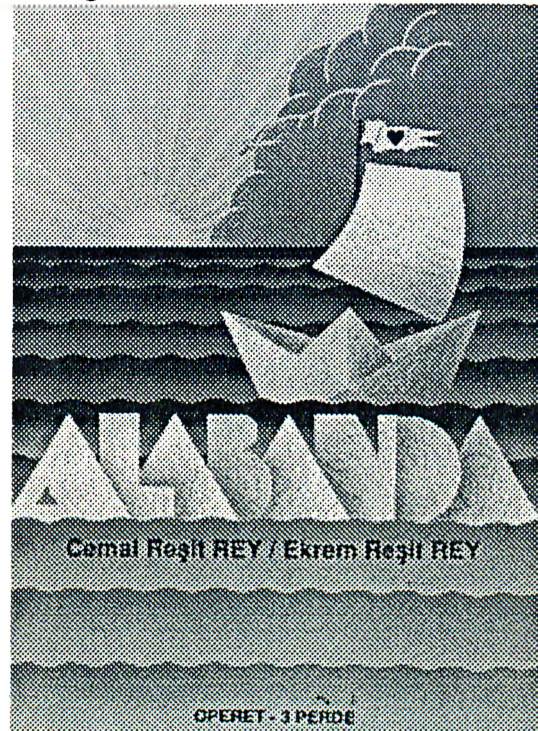


Fig. 43

For instance, in the poster for Aida, the only thing indicated is that the story was going on in the Ancient Egypt, rather than the tragedy of a love affair. Likewise, in the poster for Alabanda, which is actually quite an interesting love story about a sailor and a queen of a distant, mysterious land, it is evident that the potential of the story was not appraised for concept formation, since one can only see a sailboat which refers to the sailor and a heart on the flag of the sailboat which is depicted to represent love in the most routine and common sense manner. Finally,

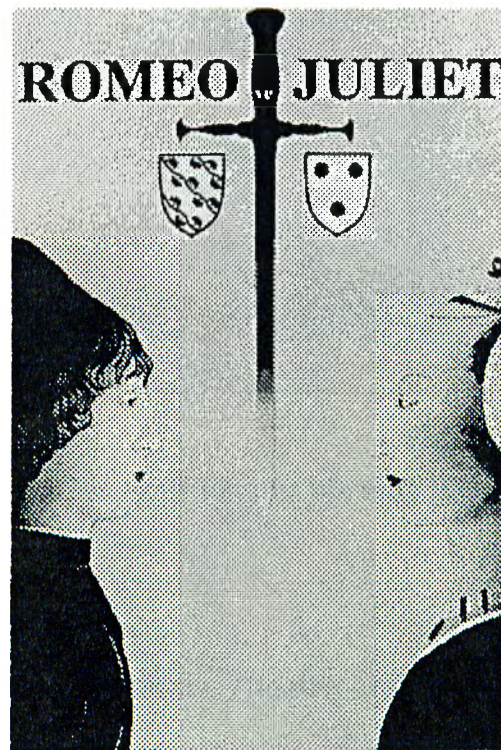


Fig.44.

the poster for Romeo and Juliet can be considered as the most successful

among the three examples, since the underlying concept -two lovers separated by sword, in which the sword is the substitute for the idea of the enmity and quarrel of the two families, has the potential to represent the subject. However, it can be said that this concept was not transformed into a visual form properly; because the relationship of the sword to Romeo and Juliet those are illustrated in the foreground is very weak. Therein, the essence of the sword and its meaning is not emphasized. Alternatively, if its size was exaggerated in the final form, the concept would have been modified and due to this use of hyperbole, the poster would appear more interesting.

On the other hand, although when evaluated as a whole, the posters of the State Theatres or State Opera and Ballet are to be found quite insufficient and unsuccessful, there are few remarkable examples, such as the works of Mengü Ertel who continued his studies with the State Theatres in 1980's. One of these posters is the one that he had designed for Amadeus, in which the underlying concept involves a metaphor as a snake is substituted

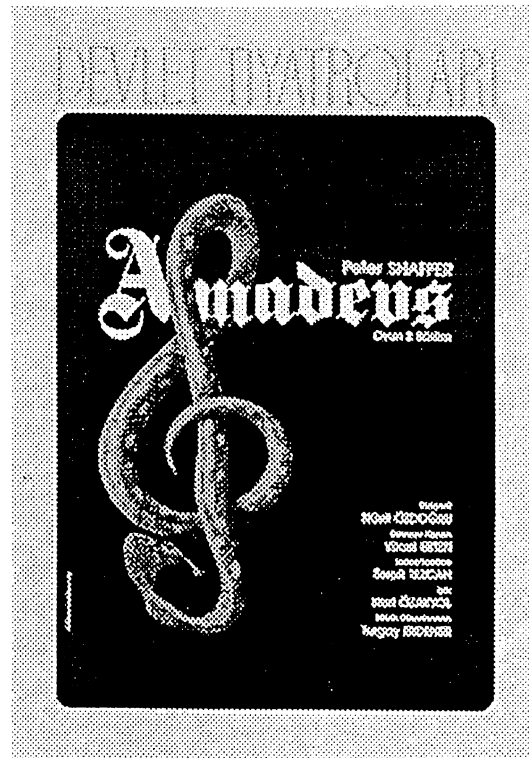


Fig. 45.

for Salieri -Mozart's rival in the palace, who dragged him to his end [Fig. 45].

On the other side, compared to other cities, the State Theatre and State Opera and Ballet in Istanbul partly proceed by presenting some other noteworthy examples, which are designed and illustrated by the members



of the young generation of graphic designers in Turkey, such as the ones designed for the plays *Arlechino*, *Madam Butterfly*, or *Yaşar Ne Yaşar Ne Yaşamaz* [Fig. 46] [Fig. 47] [Fig. 48].



Fig. 46.

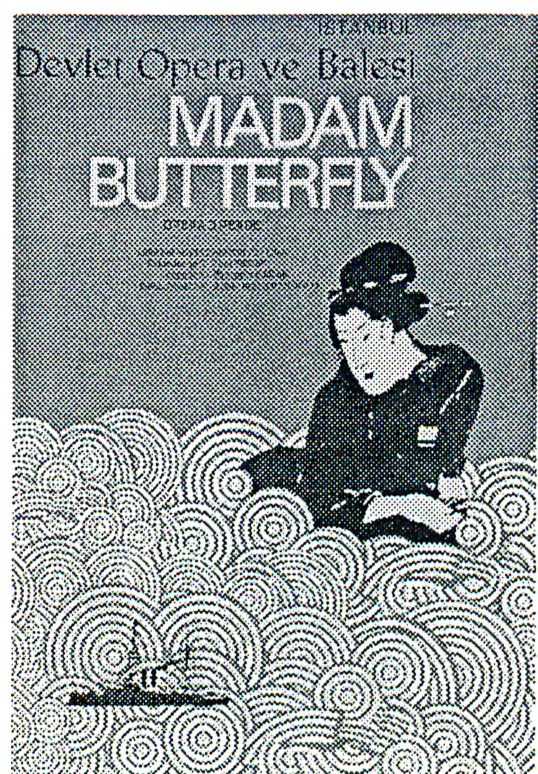


Fig. 47.

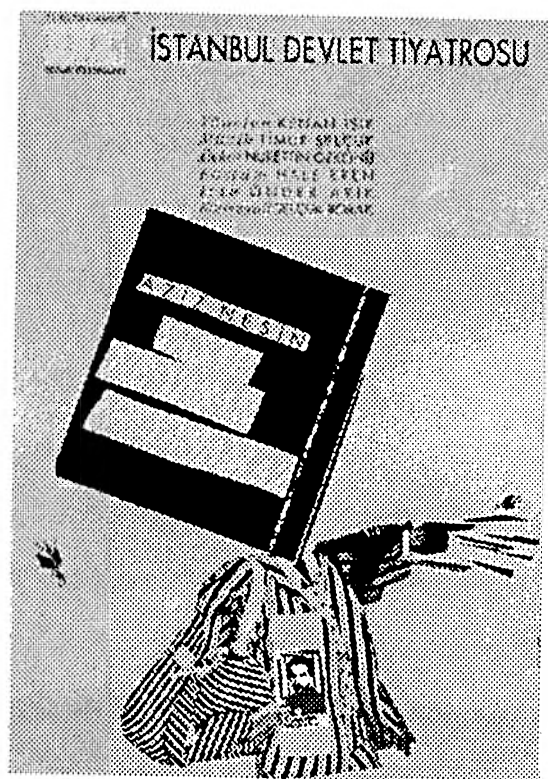


Fig. 48.



However, as such successful posters of State Theatre, Opera and Ballet can not be found extensively and frequently, the above discussion still seems to be valid.

Meanwhile, private theatres because of their particular commercial expectations, show much more interest and care to their posters and sponsor successful designers who can not only come up with interesting ideas, but can transform them properly into an effective visual form.

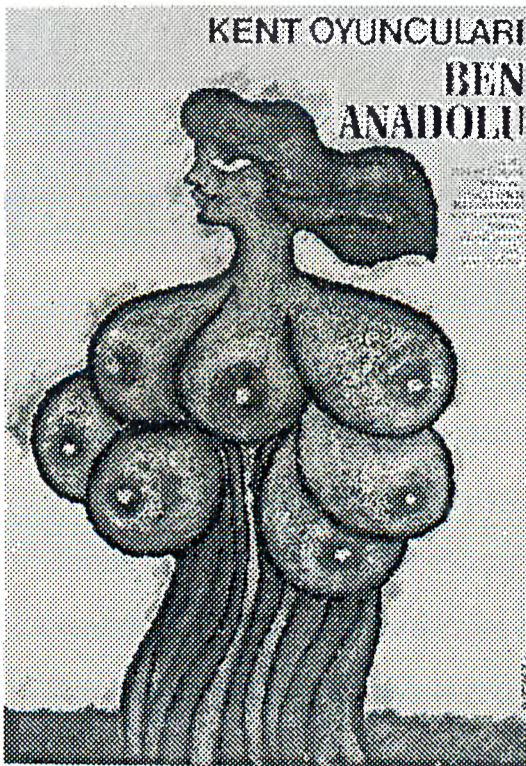


Fig. 49.



Fig. 50.

Therefore, not surprisingly Yurdaer Altıntaş has produced many noteworthy posters in 1980's for private theatres, such as Kent Oyuncuları, Dormen Theatre, or Yeditepe Oyuncuları. One of these studies are, the award winner poster for the play 'Ben Anadolu', in which Altıntaş had represented Anatolia with something closely associated with it: Kybele, the goddess of fertility [Fig. 49]. In another poster designed for the play 'Uşak Ne Gördü', he indirectly gives an answer to the provocative title [Fig. 50].





Fig. 51.

Furthermore, the poster which was designed and illustrated for the play entitled 'Bir Anarşistin Kaza Sonucu Ölümü', in which by a metaphorical approach, Altıntaş had compared policemen to the snails that are ridden by fools, is another effective example for the use of metaphor which reminds Lichtenberg's remark: "Methinks a good metaphor is something even the police ought to keep an eye on" (qtd. in Bahrens, 1986: 69) [Fig. 51].

On the other hand, different kinds of concerts which are by now being frequently held in our country, form another potential field for the examination of illustrated entertainment posters. As the extensions of careful and neat organizations, there are certain remarkable posters which proceed due to the interesting visual ideas that they employ.

As an example, in the poster designed and illustrated for a concert in Ortaköy Culture Center, the use of hyperbole in the formation of the concept by which the effects of the music is exaggerated, had led the way



to a very humorous concept and visual solution in respect [Fig. 52]. In another interesting poster that was designed for a concert of flamenco music in Cemal Reşit Rey Concert Hall, the underlying concept involves the use of synecdoche, since only a hand gesture of the flamenco dance is chosen to represent the quivering flamenco music [Fig. 53]. Likewise, the poster that was designed and illustrated for a Joan Baez concert can be also considered as the reflection of a concept that employs synecdoche, as Joan Baez is represented only with her 'helping hand' [Fig. 54].

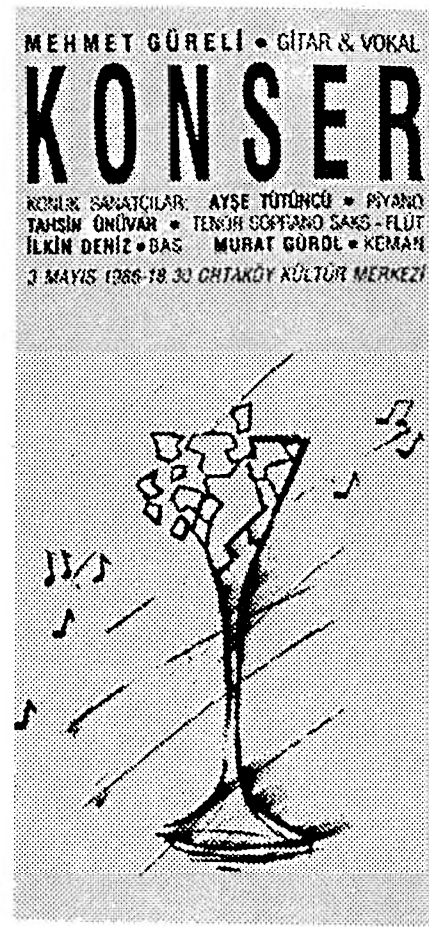


Fig. 52.



Fig. 53.

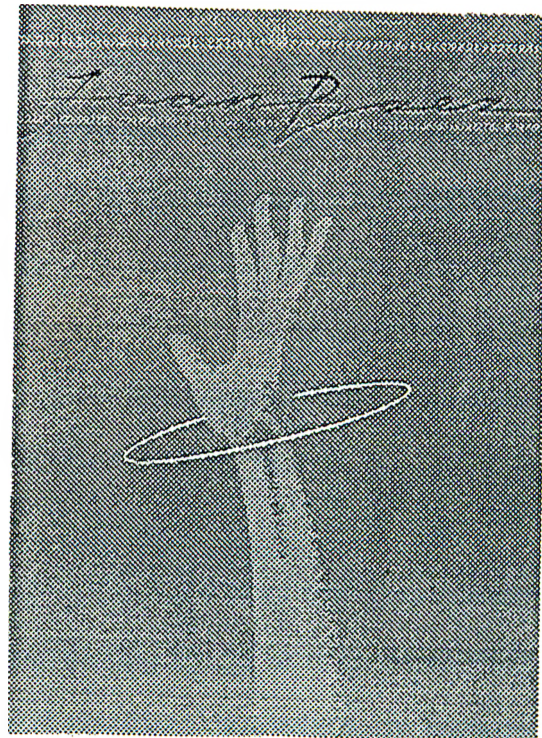


Fig. 54.

Consequently, considering all these successful posters which manage to

present interesting visual ideas to the audience, it can be foreseen that the future condition of theatre, opera, ballet or concerts posters in Turkey will probably be better than today's existing situation.

However, by now such posters fail to enter extensive use and in order to make them a part of the life on the street, not only the individual efforts of the designers and illustrators but also the awareness of the institutions about the advantages of an elaborately designed poster for the entertainment activities they held, are necessary.

#### 4. 2. 2. CINEMA

As it is mentioned earlier, cinema posters as an extension of a medium in the form of simultaneous photographs, generally consist of photographic images.

On the other hand, it can be said that in the design approach of film posters nothing has been changed since 1950's and 1960's, as for in most of them still the images of stars, sometimes in a certain scene are depicted and combined with a title which is written with bold typefaces [Fig. 55]. The only change that can be perceived so far, is that the images are now formed of photographs instead of realistic illustrations, because photography as a medium had been developed during years.

Therefore, as a result of these characteristics, there are very few film posters which can be evaluated within the scope of this study and these posters are to an extent the reflections of the changes taking place in Turkish cinema in mid 1980's, which Özgüç evaluates as "the disappearance of the





Fig. 55.

star system" and the emergence of the "actor and actress cinema instead" as well as the "rejuvenation" due to the experimental works those were made by the young generation of directors (1993: 61-63).

Therein, posters of such films were occupied with representing the contents of the film rather than displaying the images of the stars. As an example, in the poster designed and illustrated for the film *İpekçe*, basically the concern of the designer is to represent the contents of the movie in some respect or capacity .

Although the image of heart with a knife pushed into it can signify that it is actually a sad love story, the underlying concept and respectively the visual solution does not appear as interesting, thereof effective; because



the image of a heart is the most frequently used cliché to represent love [Fig. 56] (Özgüç, 1993).

Contrarily, another film poster that was designed and illustrated by Mengü Ertel, for the film 'Bekçi', due to the interesting underlying concept in which it can be said that, he had used a relation based on metonymy and substituted the idea of authority with something closely associated



Fig. 56.

-the whistle; come up with an effective visual form, where the guard who is stuck to a little, narrow world bordered by authority is represented as if prisoned in his own whistle [Fig. 57].



Fig. 57.



Finally, in another interesting, besides humorous poster which is very suitable to the mood of the film it is designed for, the designer compares the unforgettable director to a turtle, since they both act very slowly and remain at the back of everything [Fig. 58]. Thereby, transforming this concept which is based on the use of metaphor into a visual form, he represented the director who was trying to advance or keep up with the new trends with the speed of a turtle.

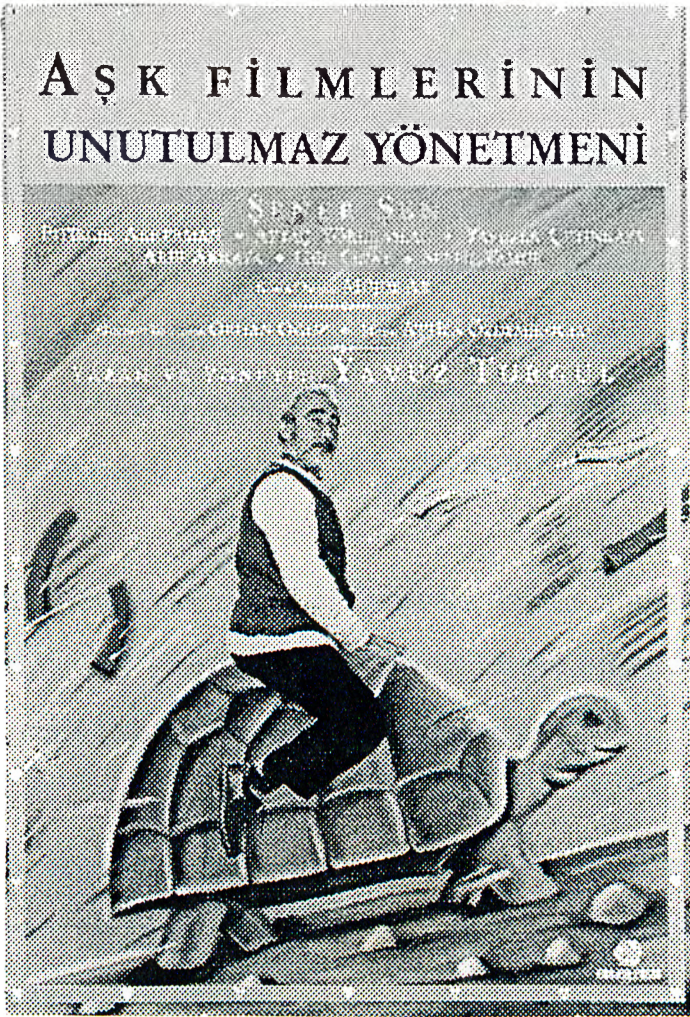


Fig. 58.

On the other hand, although there are certain successful film posters, such as the ones which have been discussed above, likewise the posters of stage performances, these remarkable examples can not be seen extensively. Nevertheless, as Sayar points out: "For years we have to stand poor imitations of American and Italian posters. We should admit that, some original examples were produced (Mengü Ertel, Sadık Karamustafa, Yurdaer

Altıntaş, Bülent Erkmen); however leave aside the function of mass communication, they were 'festival' posters intentionally isolated from the public (1987: 44-45).

Therefore, Turkish film posters also require additional effort of the designers and sponsors, not only for improvement but also for becoming widespread, as well.

#### 4. 2. 2. FESTIVALS

Festivals as a ground where all types of entertainment activities meet, can be considered as the extensions of them. Basically by employing a series of other fundamental forms of entertainment, they emerge as another type of an entertainment with a collective characteristic.

On the other hand, different types of festivals, either bigger or larger in size are being held every year in Turkey, which consequently bring forth a potential field for the use of entertainment posters.

Especially the big organizations, such as the İstanbul Festivals, which are considerably keen on their posters, enrich the present situation of entertainment posters in Turkey.

On the other side, though festival posters are basically referred as entertainment posters, there are certain specifications which separate them from theatre or cinema posters. As Sayar points out: "Festival posters are in a way more free, more abstract pieces which do not have serious responsibilities such as expressing the contents of a movie" (1987: 45).



As a matter of fact, the contents of the festivals are very broad, rather than specific such as theatre plays or films. Therefore, at first sight, it seems the only responsibility of the festival posters is to be able to represent what the festival is about, in general. In other words, simply to tell whether it is related to theatre, cinema or music. Hence, when compared to the intention and the function of a theatre or a film poster, where it is expected to summarize and represent the specific mood, story or events in a notable way that can evoke similar impact of that specific play, the concern of festival posters seem simple and effortless.

However, the freedom that is due to the broadness of the subject matter has evident disadvantages in festival posters. As many festivals have similar contents, their posters also present similar concepts. For instance, in the posters for the İstanbul Festival from the past years, both of the designers had come up with similar concepts which basically representing İstanbul by using the most typical part of it -its silhouette and the reflection of it in water [Fig. 59] [Fig. 60].



Fig. 59.



Fig. 60.



Likewise, in two latter examples of festival posters, this time İstanbul was represented by one of its most popular parts -a tulip, by two different designers [Fig. 61] [Fig. 62].



Fig. 61.



Fig. 62.

This similarity of concepts, as Sayar points out leads the way to "repetitions and clichés" which keeps the poster far from being effective in time (1987: 45). Therein, the image of the film stripe that are by now used on every film festival poster or the images of two masks on theatre festival posters, are examples of such clichés [Fig. 63].



Fig. 63.



On the other hand, as Heller points out, such cliches are easily recognizable images, and "when used as an element of an original idea, [they] can be a mnemonic device that enhances meaning" and "they are used best when they transcend their own limited meanings" (1991: 84).



Thus, although the poster that was designed and illustrated for the 2nd İstanbul Theatre Festival involves a visual cliché -the theatre masks, it can be seen that, they have been used as a part of an original idea in the way Heller indicates [Fig. 64]. The two faces which stand for theatre alone, are at the same time the Anatolia and Europe sides of İstanbul with Bosphorus flowing in between, therein create a visual pun that can represent the quality of this festival.

Fig. 64.

In another example which is similarly designed for a theatre festival, as it can be seen, these masks are used again; but as apart of the concept which is based on the use of amplification where all the essential elements of the theatre is represented together [Fig. 65].

On the other hand, as it is already mentioned, the film stripe is another visual cliché which makes the poster



Fig. 65.





Fig. 66.

prisoners clothes, not only modify the concept, but also help to communicate the content of the festival at a glance [Fig. 66].

On the other hand, as a matter of fact, in order to be able to communicate interesting visual ideas, such visual clichés are not necessary, at all. Nevertheless, the poster for the 21st International İstanbul Festival, by combining a part of an orchestra conductor with the part of a dancer, can still communicate the contents of the festival in an interesting way [Fig. 67].



Fig. 67.

dull when it is employed for the sake of its own. However, it can be also advantageous when it is used as a part of an interesting concept. As an example, in the poster for the İstanbul Film Festival, where the underlying concept is based on the use of metaphor, by which the cinema fans who find themselves in a rush during the film festivals are referred as 'prisoners of cinema'; the film stripes which are used in the place of the stripes on

## **5. CONCLUSION**

Entertainment posters, as a form of a visual summary of a performance or a series of performances not only aim to inform a large group of audience but also aim to influence them to ensure their participation.

Therefore, in order to be able to perform their informing and motivating function which is communication, along with the elaborate and expedient use of the design elements and principles, the use of a visual idea that has the capacity to summarize and present the contents of the play in an interesting and a memorable way is of vast importance for the success of an entertainment poster.

Therein, visual idea which can be defined as a novel concept that manifests itself in a novel and interesting visual form that could not be foreseen by travelling the obvious route, emerges as an essential ingredient of the entertainment posters which improves their communicative function.

On the other hand, coming up with interesting ideas is not that difficult or challenging as it is usually considered to be; but just a matter of a "shift of attention" from linear thought patterns those can only lead the way to accustomed commonplace solutions, by using the "feat of association" (Bahrens, 1987).

Furthermore, since at the root of all creative acts there is the detachment and intentional commitment of the conventional due to a shift of attention,

the use of rhetoric figures, which provide detachment from the literal ways of expressing ideas and suggests ways for deviation, emerges as a helpful procedure for concept formation when designing and illustrating an entertainment poster. Nevertheless, many well-known designers and illustrators, either consciously or not, most of the time employ these rhetoric figures for coming up with novel concepts, thereof interesting visual solutions.

On the other hand, although in our country, it is possible to find out certain noteworthy examples of entertainment posters which employ interesting visual ideas, such posters are not in extensive use. Yet, the designers' approach to design problems, their feat of association as well as the feat of visualization which manifest themselves in the entertainment posters; in spite of the existing minority of 'designed' examples, encourage the expectations from this specific field of graphic design and illustration for the future.

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